

The Dear Old Lady Found: Mrs. Sol Smith

THE

NEW

YORK

# DRAMATIC MIRROR

JUNE 21, 1911

PRICE TEN CENTS



White, N. Y.

LOUISE GUNNING

“Fashions in Shakespearean Productions” by Robert B. Mantell



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AT WHITE PLAINS.



"THE ONE HOSS SHAY"  
CECIL SPOONER AT BLANEY BROOK.



HELEN WARE ON  
HER HIGH HORSE



A FEMININE NIMROD  
BLANCHE RING AT MAMARONECK.

THE DRAMATIC MIRROR  
COMPANY

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# DRAMATIC MIRROR

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NO. 1696

## Concerning the Stage Child

DURING the recent efforts made by persons really concerned for the welfare of the stage child, whose future is threatened by legislation procured on utterly false premises, it was developed at several legislative hearings, and particularly at Springfield, Ill., when a bill on the subject was pending in the Illinois Legislature, that the advocates of measures to prohibit children from appearing in plays have little regard for the truth in their special pleading in the premises.

Persons otherwise of fair fame and wide moral influence thought nothing whatever of bearing false witness against managers and trying to buttress their arguments with falsehoods about the children themselves and their parents or guardians.

THE MIRROR of April 26 last revealed the fabrication of one EVERETT W. LORD, who works for the National Child Labor Committee on a salary basis, and who in his zeal seemed to have forgotten the rules of morality upon which the efforts of those concerned with him in the contest against stage children are assumed to be based.

This LORD published widely—and his statement had great influence with lawmakers who were considering the stage child matter—that he had learned from the records of the Society for the Prevention of Cruelty to Children "that a large number of children employed on the stage in New York city had 'gone astray.'

In a searching investigation—involving a resort to the same facts which LORD declared he had acquired from the Children's Society mentioned—it was shown that this "reformer" had actually fabricated a statement intended to work injury to the stage child's cause. But he was simply following the method that has characterized much of the organized opposition to stage children, that opposition having even resorted to a forged letter, declared to have been written by a prominent New York manager, to bolster up a cause that has no logic or reason in the minds of many eminent persons who are wholly dissociated from the theatre.

The Survey, a publication devoted to social, charitable and civic reforms, and called by itself "a journal of constructive philanthropy," in its issue of June 10, in its department of "The Common Welfare," and under the heading "Why Children Play in Theatres," quotes approvingly extracts from a recent article in THE MIRROR, by BLANCHE BATES, with comments in line with its opposition to the appearance of children on the stage. In the course of its comment, *The Survey* says:

Curiously enough, this article by a talented actress has not been reprinted nor given out to the press, nor has its publicity been fostered in any way. On the other hand, a letter from the general secretary of the National Child Labor Committee to the publisher of THE MIRROR, asking the privilege of reprinting the article with proper credit, brought a flat refusal on the ground that it was at variance with the views of the magazine.

To make this matter plain, it is only necessary to publish this letter in response to the request by OWEN R. LOVEJOY, General Secretary of the National Child Labor Committee:

NEW YORK, May 31, 1911.

Dear Sir.—I beg to acknowledge your letter of May 24 requesting permission to reprint the article by Miss BLANCHE BATES, "The Stage and Stage Children," that appeared in THE DRAMATIC MIRROR of May 3 last.

In ordinary circumstances I should be only too happy to grant such a request; but inasmuch as the views expressed by Miss BATES in the article in question were in no sense indorsed by THE MIRROR or myself, and, moreover, were totally at variance with the views of many other representative members of the theatrical profession who have contributed articles on the same subject to our columns, I feel that to comply would be to stultify the paper and aid you in furthering an object that is totally opposed to justice and common sense.

Very truly yours,

HARRISON GREY FISKE.

*The Survey* makes no note of its own request, through PAUL U. KELLOGG, for permission to reprint Miss BATES' article, to which request this response was made:

NEW YORK, June 7, 1911.

Dear Sir.—I have received your letter of June 1 requesting permission to reprint in *The Survey* Miss BLANCHE BATES' article, entitled "The Stage and Stage Children," which appeared in THE DRAMATIC MIRROR of May 3.

In ordinary circumstances I should be happy to grant such a request, but I am aware that the object of this one is to give some color of support from the stage side to the attitude of your publication in opposition to the appearance of children in theatrical performances. A series of articles on this subject has appeared in the columns of THE MIRROR from the pens of prominent members of the theatrical profession, and with the sole exception of the article by Miss BATES, the views of the writers are unanimously favorable to the appearance of children in dramatic performances. Miss BATES' article was published by THE MIRROR because its columns are open to free discussion, and also because her solitary opinion served by contrast to emphasize the overwhelming sentiment of the majority of thinking men and women of the stage with respect to this question.

Personally and publicly I am opposed to the doubtless well-meaning but utterly misguided efforts of "reformers" to meddle with children on the stage. The campaign to extend the child labor laws in various States so as to prohibit the appearance of children in plays reflects no credit upon the fanatics that urge this kind of legislation. There is no parallel whatever between the surrounding conditions or the nature of the occupations of factory children and stage children, and the coupling of their interests is incongruous and absurd. That a number of estimable and prominent men and women have allied themselves with cranks and professional "reformers" to seek to secure legislation against stage children can only be explained on the ground that either they are densely ignorant of the facts, or they have swallowed the unqualified misstatements and false figures industriously promulgated by Mr. EVERETT LORD, of the National Child Labor Committee of Massachusetts.

Yours very truly,

HARRISON GREY FISKE.

THE MIRROR's own stand on this subject is fully described in the foregoing letter, which also explains the appearance in its columns of Miss BATES' solitary professional argument against the stage child. It will be noted that there was no "point blank" denial of the requests, but a declination with reasonable explanation and reservation, fully within the rights of consistent journalism.

## The Deity and the Stage

GOVERNOR DIX last week signed a bill which had been passed by the Legislature "amending the penal law in relation to certain theatrical presentations by adding a new section as follows to take effect Sept. 1, 1911:

# 2074. Preventing presentation of living characters representing the Divine Person. No person, association of persons, company, or corporation shall in any public or private place, hall, theatre, or auditorium present or enact or suffer to be presented or enacted any exhibition, play, drama, tragedy, opera, comedy, or performance in which there shall be a living character representing the deity or known by any appellation which by the recognized standards of any particular form of religious worship or belief indicates the deity or is reasonably referable alone to such deity, which is worshiped, revered, adored, or venerated by any religious denomination or sect or class of people professing a particular and well-defined form of religious belief and practice. Any violation of this section shall be a misdemeanor. Any license granted to the owner, proprietor, or manager of the place where the offense is committed must upon conviction of this offense be revoked.

This new law in effect prohibits the old morality play, Everyman, and several of the dramas of modern origin in which lessons taught by the Church—in its various and temporally conflicting sects—are projected with effects that can only be described as uplifting and noble.

Why any religious body should object to such reverential and salutary representations is beyond ordinarily intelligent understanding. That a "religious" influence, in itself purely political and determined, was used upon the Legislature to pass this bill is admitted. And the same pressure no doubt was brought to bear upon Governor DIX to sign the bill and make it a "penal" law.

This measure is reactionary and by no means a credit to this sovereign State and its people; nor is it related to the modern spirit of progress and morality, which has something beyond mere form and pretence to recommend it.

Moreover, it is safe to say that thousands of persons, professors of various forms of religion, that have received a moral and spiritual uplift from several of the plays by this law prohibited, will upon reflection conclude that the measure was unwisely enacted.



# THE USHER

"**A**LL YOUNG ACTORS and actresses should read the advice contained in a recent number of **THE MIRROR** under the heading 'Discouraged Ambition,' and thank you," writes Charles Oram Lander, Harvard '86.

"I hail from a college that one of the best Presidents hails from that ever occupied the Presidential chair," Mr. Lander continues, "and whoever beats him or the man he supports will deserve to win out. Experience is a great thing to a successful President as it is for a successful actor."

"My friend who has been listening to the voice of flattery is becoming discouraged, or rather disappointed," says Mr. Lander, referring to the young man upon whose complaint **THE MIRROR** editorial was based. "Perhaps what I am going to tell him will buck him up." And Mr. Lander adds observations and advice that sound sterling, as follows:

I come of a large line of theatrical people. I have worked strenuously in England for twenty-five years nearly, playing in all classes of entertainments from pantomime to Shakespeare. After ten years' experience in the English provinces I was glad to play some small parts in London.

As to college men going on the stage, as a general rule I should say "don't." A man is apt to place too much stress on the fact that he is a college man. Patience is a virtue that the college man is slow to learn where theatrical work is concerned. Temperament is a great factor for success on the stage, and a college education does not breed that order of temperament as a rule. Edmund Kean was a far greater actor than his college-bred son, and I am sure the Irving's will pardon me for saying that the late Sir Henry Irving, who passed through so many vicissitudes, which breed temperament, was a far greater actor than his sons are likely to be, though I know of none more fit to take his place than H. B. Irving.

I remember my first engagement. It was in New York in Frou-Frou, but I was "turned down" and my understudy, a little girl, my playmate at the theatre, who shared the cake provided for the stage supper, supplanted me. I was too realistic. When I kissed mamma I gave her a smash that resounded all over the house, and there was a laugh where there should have only been tears. I missed my playmate and my cake. I was not ambitious then.

Men of education are wanted on the stage; but the college man must be prepared to go through the mill, the mill that grinds slowly, that begets temperament.

Don't forget that those who are at the top have had a hard fight, and they're going to fight hard to stay at the top. I must agree with the writer of the editorial in **THE MIRROR** and say that my Princeton friend's lot seems to be far from an unhappy one. Fight on, my Tiger friend; your tail may get twisted, but if you're the right sort of Tiger your tail will not be cut off.

The stage fight is tougher than any football match.

I don't know your name, but I should be pleased to hear from Princeton, where the next President is to come from—perhaps.

Chicago has a new censor of theatrical performances, Sergeant J. W. O'Connor of the city police force.

It was expected that Chief McWeeney would appoint his brother, Sergeant Patrick D. McWeeney, for that near-censor, apparently feeling certain of the honor, had given his views on the modern theatre and discussed some of its problems.

But the chief seemed to think that he would be charged with favoring members of his family, and one report has it that he felt, also, that his brother, being of Scotch descent, would hardly have the humor that a censor must have. In prohibiting some things and permitting others the stage censor, it would seem, must have at least a grim sense of humor.

Mr. O'Connor used to be in the vehicle department of the police force, and now he has to do with vehicles for stars. It is urged that he has had a good deal of general police experience, and that this leaves no doubt of his fitness to represent this city of 2,000,000 in its power to hold the theatre up to the high principles of art.

The Chicago *Evening Post*, in announcing the appointment, added that Censor O'Connor modestly said that he did not know much about the drama, but expected to be well posted soon as a result of a talk with his predecessor, ex-Censor O'Donnell, about plays, players, films and dramatic literature.

It would be interesting to learn what Mr. O'Donnell said to Mr. O'Connor about Oscar Wilde, *The Easiest Way*, *Monna Yanna*, and *Marys of the Garden* variety.

Judging from murmurs, wafted across the sea, Chicago's guard and tackle cannot play the game with any more ridicule from the benches than the British censor in London.

A feature of alumni day at Union College, Schenectady, on June 13, was the dedication of the John Howard Payne memorial gate.

Madame Alma Gluck of the Metropolitan Opera company sang the song with which Payne's fame is associated, "Home, Sweet Home," so that the great crowd of people that filled the chapel were moved to tears.

Dr. George Alexander, of New York, presided and paid a tribute to the author of the famous song. Professor George Pierce Baker, of Harvard University, delivered the address, and Thatcher T. P. Luquer, a grandnephew of John Howard Payne, told how the words of "Home, Sweet Home" came to be written.

Payne was living in Paris at the time and was act-

ing as dramatic agent for Covent Garden Theatre. He was comfortably established in an apartment on the Palais Royale. Not many months before his fortune had been at low ebb, following a disastrous attempt at theatrical management in London, but he had extricated himself from his financial difficulties. He was preparing two plays and a so-called opera for production at Covent Garden and it happened that the theme of the opera was the longing for home of an unhappy exiled girl.

A song was needed for the heroine, Clara, to sing at her entrance in the first act, and to fill this requirement Payne wrote the verses which were to make him famous. He wrote undoubtedly under the stress of strong emotion, for it was ten years since he had left his family and friends and during that time he had suffered severe trials.

Payne's fame as the author of this wonderfully and permanently popular song is so great that it has been commonly forgotten that he was an actor. He played in Boston and elsewhere in the palmy days and was well thought of in this vocation.

Manager Millard, of Des Moines, Iowa, seems to be unique among his kind.

For twenty-one years he has been manager of Foster's or the Grand in Des Moines, and recently he retired as active manager of Foster's.

Patrons of this theatre the other night were amazed to see Mr. Millard and Mrs. Millard ushered to front seats to witness a performance by Billie Burke.

It was the first performance Mr. Millard had fully witnessed in all the years of his management.

Little Lauren Pullman, the youngest of the Pullman children, was called into a prominent manager's office the other day.

No one but a subordinate was present, and he was pointed out to Lauren as the manager.

"Where's the rest of the managerie?" she asked.

Many stories of the late Sir William Gilbert's readiness at repartee are floating about.

One of the cleverest of these relates to his conversation with a voluble young woman who forced her attentions upon him at a musical "At Home."

The young woman insisted upon discussing with him the merits of various composers. "Oh, I do so love Sir Arthur's music," she gushed. "I suppose he is now busy upon a new opera. Then there is Bach. He is another favorite of mine. Is he still composing?"

"I don't think so," replied Sir William; "I rather fancy he is decomposing."



Hall, N. Y.

Constance Crane

Florence Williams

Trisie Moore

Sylvian Norris

Josephine Sproule

Olive Farg

Laura Jaffray

## SCENE FROM "THE COUNTRY GIRL"

Miss Jaffray singing. "I'm a Naughty Girl"

JUNE 21, 1911

THE NEW YORK DRAMATIC MIRROR

5

# FASHIONS IN SHAKESPEAREAN PRODUCTIONS

BY

ROBERT B. MANTELL



"Rubber"



"The Wife"



"Myself"

**M**EN HAVE COMMENTED on the continual change of customs ever since time began, for mental unrest, which produces the change, is the characteristic quality of life. The drama has been the subject of mutation, and Shakespearean interpretation has been modified quite as much as drama in general. Now that the so-called intimate drama has been made possible by the recent advance in stage facilities, we have abandoned the declamatory style of earlier generations, along with the apron stage and the dim illumination.

If Forrest and Booth and others of that day were to appear now, I doubt if we would listen to them except as to archaic curiosities. Nor would our present Shakespearean tragedians fare any better before audiences accustomed to Forrest. On our stage, every actor whose career has extended over any considerable period, has appreciably altered his methods, partly because of his own mellowed powers and partly because of the public's changed taste.

We prize characterization now far above the music of rolling periods with the diapason stop pulled out. Reaction in taste and a garishly lighted stage where delicate shades of difference can be depicted, have done for Iago's soliloquy:

But partly led to diet my revenge,  
For that I do suspect the lusty Moor  
Hath leapt'd into my seat: the thought whereof  
Doth like a poisonous mineral gnaw my inwards;  
And nothing can or shall content my soul  
Till I am even'd with him, wife for wife.

Half a century ago, actors recited the soliloquy like a set declamation, not as thought involuntarily spoken aloud. Theatrical convention then permitted the actor to kick up such a rumpus as would give away the whole game in real life.

I recall having heard the murder scene in Macbeth played so noisily that it would have roused sleepers a block off. Even as a youngster, I used to wonder why the people in the house didn't put their heads around the corner to inquire what all the row was about.

In the old days, the tragedian's walk was as pedantic as his reading—a sort of mock heroic strut. Barry Sullivan would never turn his back on the spectators, even to make an exit. He backed out from the presence of the sovereign public, or he sidled out like a crab. Theatrical conventions demanded all that, and he would as soon break the ten commandments as disregard this mandate of the stage. Were he to play for us now, however, I think he would conform to our more natural conventions.

Our styles are realistic rather than impressive.



The Mantell "Family Tree"

woollen tights and rough sacking. The spectators are reported to have been unfavorably impressed with this attempt at historical veracity, and I think they have two points to support them.

In the first place, costumes should please the eye, and coarse cloths fail to do that even behind the footlights. Moreover, why should we assume that Danish courtiers did not dress in as fine linen as other noblemen in Europe and the Holy Land? Certainly, the fabrics of those early looms will bear comparison with our most famous manufacturers, and the armor and jewelry of mediaeval lords and ladies are still the marvel of all who see them. We have Ophelia's word that Hamlet was the glass of fashion.

I hold that the classics should be put on with scenery as striking and costumes as beautiful as possible. There is, of course, an equal danger in over elaboration. We don't want tremendous sets that require long waits. We do strive for a happy medium that will do justice to the mounting without hindering the action.

Proper costuming has its effect on the actors. Just as a man who is well dressed on the street, carries himself easily and confidently because he knows he looks as he should, so the actor derives a certain assurance from the knowledge that he is in the picture without being submerged in it.

An episode from my first season on the stage, over in Scotland, will illustrate the influence of costumes and properties. As my engagement had closed abruptly and unceremoniously, I tried playing in booths with my chum. We did abbreviated versions of Shakespeare and others—the original vaudeville. Hamlet was condensed into less than an hour. In Hamlet's duel with Laertes, as we had no foils, we used our claymores. With Macbeth's claymore in my hand, I all but gave Laertes the line, "Lay on, Macduff!"

I can recall the time when Portia's three caskets were cigar boxes with a little paint on them. Now the stage carpenter lavishes his artistic skill on the designs. Along with Portia's cigar boxes, the whole spirit of Shakespearean productions has changed to suit the approval of a generation that demands fidelity in all sorts of details. The banishment of the declamatory style, which seems now only a pompous affectation, indicates the trend of modern preference towards simplicity, which may be quite as conventional, but is—at least—more realistic.

*R. B. Mantell*



# THE MATINEE GIRL



**D**ISCOURAGED" wrote me yesterday. "Discouraged" is of a large family. Her letters, and those of her brother, "Down in the Dumps," come to me from every corner of this country. I read them, I think about them and I wait. I know that if there's enough of the worth-while stuff in the writers that some day a letter will come telling me of hard work, of brave struggle and of final triumph. And they have come, hundreds of such rejoicing letters.

Bless you, my dear Miss Discouraged, that is the story of every one who has attained to real success. Did you fancy that you were the only one in your profession or in any other who hadn't looked into the hard eyes of disappointment and heard the chilling voice of temporary failure? You have never experienced a deeper humiliation than did David Warfield, who calmly tells the story of how he was hissed from the stage of The Wigwam in Sacramento. You have never lived in a drearier garret room than did he when he came seeking his fortune in New York. You probably never subsisted on lighter rations than the one meal a day he then permitted himself.

Have you slept more than your allotted portion because you were not so hungry while you were asleep? That was the expedient of the boy Henry Miller in his wretched room on Fourth Avenue while he waited for the November that was to bring him his first engagement.

You have never felt as many slights from careless or busy managers, or open snubs from hostile ones as Frank Mayo smilingly endured while he made the rounds of offices seeking a backer for his new play, *Pudd'n' Head Wilson*.

You haven't made more of your own costumes than did Madame Nastiova in the days of her dire poverty when she played in the little hall on Third Street.

You haven't been stranded oftener than was Leona Watson, who had to borrow money from a hotel proprietor to pay for the telegram for money to come home.

You have never been more despondent than was Margaret Anglin when her tears helped to melt the ice in the key-holes of her trunk on a tour with a repertoire company.

Genuine solar plexus blows are so common that we miss genuine discipline and some of the fun of life if we don't get them. There is only one thing to do when we find ourselves down. That is to pick ourselves up and go on. One man, one woman, one circumstance, cannot put the light out of life for us. They may make it flicker appallingly, but we alone can put it out, for in us is the spark that lights it.

We need fear nothing in the world except the weakening effect of self-pity.

My dear Discouraged, you are one of the vast fraternity of suffering. There is no human heart that has not ached with the sense of failure. There is no individual that has not borne blows to his self-love, to his confidence in himself, to the optimism that bids him hope when the way is black.

And what has that vast brotherhood and sisterhood of the discouraged done? Once in a thousand instances some one has quailed before the future and ended by his own hand the struggle. One such instance I recall of a manager who ended his life when he became bankrupt. But his wife lived on, worked on, hoped on, treading the brave way alone. Every one stumbles, but the brave do not lie groaning in the path.

It is not in the scheme or plan of life that any success shall be easy. Brief fads, accidents of apparent fortune, come to a few, come but do not stay. The success that endures, that is success, is self-made. It is the development of ourselves to the uttermost. No

one can arrest that development, no one check it for long, but ourselves. An active individuality is like the current of a restless river. If it encounters an island it sweeps its way round it. If its way is barred by a dam it flows over or around or beneath it, or employs its energy in turning the mills on its banks. But it never stops flowing. It does not creep away and spend itself in idle shallows.

38

The strongest, most buoyant natures are sometimes cast down, but they don't stay down. Every heart hides scars from the hurts life has given it. Every one has been discouraged by the world's reception of his work. Every one who has any standard of worthiness in work has been discouraged because he could not reach those standards, and that is the deepest discouragement. I met an American star the day after her first appearance in Juliet. The critics had praised her, but that fact seemed of no slightest weight to her. "I didn't do what I wanted to do. I did not please myself," she mourned. Hers was real discouragement. To disappoint oneself is the greatest disappointment.

A warning, dear Miss Discouraged. Don't let your mood of despondency make you dislike your work.

dramatic stars in America and note the startling variance of opinion. A manager implored Richard Mansfield to leave the stage, saying that he would never become an actor. There never comes a moment when the greatest could honestly say "All the world approves my work." Such a moment will never come to any one, not even to Divinity.

But there is a success, the success, of knowing that we have done our best with the best that has been given us, that all may win if they faint not. If we convert the energy we expend in grieving at the world's slights and mourning at disappointments into more work and better work, the slights and disappointments will grow appreciably less.

Dear Discouraged, don't think yours is an isolated case. It is most unoriginal. Don't waste time or energy in self-pity. It is a bankrupt of your strength. Don't permit your despondency to create a distance for your work. Looked at aright, loved as you should love it unselfishly, life can offer you nothing better than your work. You can bury your heartaches in it, and from it will spring such rich flowers as grow from the soil of battlefields. There is nothing better in life than absorption in the work that is our work. There is nothing better in death than to finish that work as Henry Irving did, with our last breath.

39

I lunched recently with a member of one of the companies rehearsing on Broadway. From an adjacent table came a member of another company. The soubrette and the ingenue described the methods of the managers who rehearsed them.

"Mr. Frohman sits away back in the theatre, sometimes nibbling chocolate, sometimes smoking, and never says a word to us while the rehearsal is on," said the soubrette. "If he wants anything changed he speaks to the stage-manager, and the stage-manager does it. But Mr. Frohman has a quiet way of coming around after rehearsal and, tapping you on the shoulder, saying: 'That was very good.'

"Once I saw him give one of the best actors in London a lesson in acting. The man somehow didn't get the spirit of a fall. He made it a comedy fall. Mr. Frohman's idea was that it was a tragic fall."

"Wait," said Mr. Frohman. And he came upon the stage and ran along the side, saying any words that came into his mind, for he didn't

know the lines. Then he turned and came down the front of the stage and fell as gracefully as though he had been acting all his life. The effect was perfect. The best actor in the world couldn't do it better. And, I give you my word, the man looked beautiful. It put a great actor-manager, who hadn't fallen right, into such a fit of the sulks, that he ended the rehearsal."

The ingenue in one of Mr. Belasco's companies nodded. "Mr. Belasco has nine eyes," she said. "He sees everything. While we were rehearsing *The Easiest Way* he called the property man and said: 'Why isn't that box of chocolates full?'

"The chocolates are pretty expensive, Mr. Belasco," said the property man. "Besides, I didn't think anybody could see."

"Have the box full of fresh chocolates every night. And the best. I don't care what they cost. Some man in the gallery might see that the box is nearly empty or that the chocolates are stale."

39

Vida Whitmore has a problem in "mathematics" which she proposes out of personal experience to the lightning calculators of the Rialto. "If you go to a milk cure in New Jersey and drink eight quarts of milk a day for five weeks and gain ten pounds all in one spot, what's the use?" *The Matinee Girl.*



FRANK DANIELS AS HIS OWN CHAUFFEUR



# PLAYS OF THE WEEK



## GLOBE—JEAN MARIE AND SISTER BEATRICE

Jean Marie, a drama in one act in verse, by Andre Theuriet; Sister Beatrice, a miracle play in three acts, by Maurice Maeterlinck. Produced on June 19 by Sarah Bernhardt, under the direction of William F. Connor.

The first of Sarah Bernhardt's final four performances in New York attracted an audience that filled the Globe from orchestra pit to topmost gallery. Before the curtain rose an unmistakable air of expectancy pervaded the house, and it is safe to say that few expectations were disappointed. Everybody went to see Madame Bernhardt, and she has been so thoroughly discussed this Winter that little misapprehension could have existed concerning the probabilities.

Jean Marie, which Madame Bernhardt first produced at the Odéon Theatre in Paris on Oct. 11, 1871, is a simple and rather artificial little story in one act, with a pathetic but pretty conclusion. While Jean Marie sailed away to look for fortune, his sweetheart, Therese, left alone by the death of her parents, had married old Joel, because Jean Marie had been lost in a shipwreck. Unwilling to wrong her fond husband, Therese refused to follow Jean Marie when he turned up again, but sent him away, never to return, without letting Joel know the sacrifice she was making for his sake.

Jean Marie ..... Lou Tellegen  
Joel ..... M. Piron  
Therese ..... Sarah Bernhardt

When the curtain rose on the Breton cottage there stood Sarah Bernhardt, a charming picture in her rich black robe, her shimmering silk apron and her lace head dress. Her reception, prolonged and cordial, she acknowledged by smiles and bows, before beginning her melancholy songs of the sea. Although she found it expedient most of the time to remain by her chair or by the table, she spoke and she posed with that surety and precision which disarms criticism. Always she was mistress of the situation. She spoke so low that listeners in remote corners probably lost

many of her lines; yet her simple gestures were so expressive that words may well have been dispensed with. The sadness of a lonely heart, the attempt to interest herself in Joel's gifts, her surprise and terror at seeing Jean Marie, her loyalty and her love—they were easy enough to follow, if one knew what to look for. Her voice, no longer supremely musical, vibrates vigorously though plaintively. The part has no prolonged outburst to test its endurance.

M. Piron made an intelligible Joel, but Lou Tellegen was considerably more than intelligible. In mere physical aspects he was Jean Marie. Size, strength, grace, ease, poise, breadth and freedom of action, all contributed to a notable impersonation, both artistic and agreeable. His idealized characterization of the Breton sailor, whose love was subject to the commands of his sweetheart, was one of the most interesting parts of the evening's bill, not excepting his later work as Bellidor.

The second number, Sister Beatrice, has been performed here many times in English at the New Theatre, where it is one of the finest obligations that the New Theatre has imposed upon the public. Madame Bernhardt, however, had never before played it in this city.

Sister Beatrice	.....	Sarah Bernhardt
The Abbess	.....	Madame Boulanger
Sister Clemantine	.....	Mlle. Seyor
Sister Felicity	.....	Mlle. Thomas
Sister Balbine	.....	Mlle. Duc
Sister Regina	.....	Madame MacLean
Sister Gisela	.....	Madame Desroches
The Priest	.....	Mlle. Romani
Prince Bellidor	.....	Lou Tellegen
Petite Alitte	.....	Madame Laurent

Although as a spectacle this production is obviously outclassed by the beautiful staging at the New Theatre, it has many points of interest. Bernhardt's impersonation of the erring nun is pervaded by a remarkably childlike quality, an ignorance of the world beyond the convent gate, a questioning wonder that the Virgin does not bid her to remain, a confused un-

comprehension of the miracle, and an artless trust at the end. On the other hand, her portrayal of the Virgin is marked by dignity and tenderness, and even by majesty, as she silently listens to the questions of the abbess and the priest. Those calm pictures of lofty serenity and spiritual grace were Bernhardt at her best.

In many ways Sister Beatrice is excellently fitted to Madame Bernhardt's needs. She can go on playing it forever, so far as one can see. The soft draperies give a merciful uncertainty of outline and centre the attention on her face, which is full of beauty and individuality. The play is practically a monologue for Sister Beatrice, and Madame Bernhardt requires nothing more.

Lou Tellegen gave a romantic portrayal of Prince Bellidor, which surpasses anything we have seen this season. His ability to realize an ideal character and to present it concretely makes him a real force in any role that permits free play of this particular talent. Except for one nun with a full, sweet voice—the one who said, "Son regard est plus doux"—the rest of the cast lacked distinction. The ensemble work, however, was satisfactory.

So great is the popular interest in this engagement that the houses for the remaining performances are practically sold out. The bills follow: June 20, L'Aiglon; June 21, matinee, La Femme X; June 21, evening, La Dame Aux Camélias.

## WINTER GARDEN- LA SAISON DES BALLETTS RUSSES.

Cleopatra, a chorographic drama; Les Sylphides, a romantic revelry; and Scheherazade, a chorographic drama, produced on June 14, by Gertrude Hoffmann, Morris Gest, and F. Ray Comstock.

According to the programme, New York is "the first English-speaking continent" to be treated to the Season of Russian Ballets, and the translation employed is supremely intelligible to the most thorough-

(Continued on page 10.)



A SHADY SPOT ON THE ARBUCKLE FARM, WADDINGTON, N. Y.



As a baby



At the age of 6



As a school boy in Germany



At the age of 14

**EIGHT PICTURES OF JOHN MASON.**

**T**HE series of photographs of John Mason, who is now starring in Augustus Thomas's latest play, *As a Man Thinks*, seen in this page, is now published for the first time, and tells the story of his life from babyhood up to the present.

The very first picture shows him as a baby two or three years old, at the home of his grandfather, Dr. Lowell Mason, in Orange, N. J. Dr. Mason is known to fame as the author of several hymns, notably "Greenland's Icy Mountains" and "Nearer My God to Thee." The latter hymn, which is known far and wide, and has become a classic of its order, was the song that the late President McKinley asked to hear when dying. Mr. Mason's father, Daniel Gregory Mason, was a book publisher and music publisher, who later became interested with his brothers and with Mr. Hamlin, of Boston, in the Mason and Hamlin Organ Company. Daniel Mason became the head of this noted concern, and took the first cabinet organ to Paris at the time of the first exposition in 1867. He was awarded a gold medal. The date of John Mason's birth was Oct. 28, 1858.

The second picture shows Mr. Mason at the age of five or six, on his way to the theatre for the first time. One of his cousins took him from Orange to New York to see Lester Wallack in Rosedale. This was then the attraction at Wallack's old theatre, Broadway and Thirteenth Street. In this connection it is interesting to note that Mr. Mason, during the early days of his work with the Boston Museum company, played in Rosedale with Wallack. There was really no place for him in the cast, but he was so anxious to appear with Wallack that the manager permitted him to assume the role of "second old man," which would, of course, not naturally have fallen to his allotment. When Mr. Mason had become the leading man of this famous stock organization Rosedale was produced again, and he himself appeared in Lester Wallack's old part. For this occasion Lester Wallack's son lent Mr. Mason his father's costumes.

"John Mason as a Schoolboy in Germany" might be given as the title of the third picture, which shows him at about eight years of age. He was then in a pension at Frankfort-on-Main, while his father visited various cities in Europe. It was then the fash-

ionable thing to educate children not in France, but either in England or Germany. Shortly after this Mr. Mason returned to this country for a year, and then went back to Germany. He was there at the time of the beginning of the Franco-Prussian War in 1870, and remembers many incidents connected with the gathering of the troops. He saw the Passion Play at Oberammergau in 1871, the only time when it was ever given on an odd year and not on the even decade. The reason for this was that the man who played Christ was drafted into the army, and though the Emperor gave him a special dispensation by which he did not have to cut his hair or beard and he was permitted to remain in the rear safe from all danger.

The fourth photograph is of Mr. Mason at the age of about fourteen. He was then in this country at boarding school, preparing for Columbia College.

In the fifth picture Mr. Mason is seen as a Columbia student. He went to college with the intention of studying law, but he never graduated and, of course, he never practiced the profession. It was at this period that Mr. Mason appeared in his only amateur performance, which was given by the Amaranth Club of Brooklyn for the benefit of the sufferers from the first Cuban War. The play was *Man and Wife*, by Wilkie Collins. Shortly after this he made his professional debut at Daly's Theatre.

The sixth photograph shows Mr. Mason when he first became a member of the Boston Museum Stock company, which he joined as general utility man and left, after ten years, as the star. It was with this remarkable organization that he gained his first wide experience and his first great popularity.

The seventh picture is of John Mason when he had first become a leading man and was winning a recognized position in the profession. The last is a recent portrait, as one of the foremost American dramatic stars under the Shubert management.

**ZIMMERMAN'S NEW THEATRES.**

The Keystone Theatre, Philadelphia, and the Orpheum Theatre, Germantown, Pa., both being built by J. Fred Zimmerman, will be ready for occupancy by Fall. The cornerstone of the Keystone was laid on May 27.

**A. H. WOODS' NEW THEATRE.**

Within the next twelve months New York will have another theatre. It will be erected by A. H. Woods, and the sign over the entrance will read, "The Julian Eltinge Theatre." Manager Woods finds it impossible to properly take care of his many enterprises in New York without a playhouse of his own. The clever Eltinge will dedicate it with his next play after he gets through with *The Fascinating Widow*, which will have its New York premiere at the New Amsterdam Theatre the middle of September. It is Mr. Woods' intention to divide each season between Julian Eltinge and Marguerita Sylva, and during the Summer present a new musical comedy. All the attractions that will appear at the New Eltinge Theatre will be controlled by Mr. Woods.

**SCHOOL FOR STAGE CHILDREN.**

Liebler and company, in co-operation with the Stage Children's Christmas Tree Association, expect to conduct a school for stage children for six weeks this Summer. Sessions will be held in Central Park or in the rehearsal rooms at the Century Theatre. Only children who acted last season will be admitted. The class will be notably enrolled from the juvenile companies of Pomander Walk, Alias Jimmy Valentine, Pinafore, The Blue Bird, and Mrs. Wiggs of the Cabbage Patch. No tuition will be charged, the school being supported by subscription.

**HENRIETTA CROSMAN'S NEW PLAY.**

Henrietta Crosman, in a play by Catherine Chisholm Cushing, called *The Real Thing*, will be the opening attraction at the Maxine Elliott Theatre in the Fall. The *Real Thing* was produced by Miss Crosman on the road at the tag end of last season under the title of *The Peacock and the Goose*.

**GEORGE PRIMROSE TO RETIRE.**

After his Denver engagement, which will end in about two weeks, George Primrose, the well-known minstrel man, will retire from the stage. Mr. Primrose states that he has enough money to quit work and wishes to retire before age compels him to give up.



As a Columbia student



As a member of the Boston Museum Company



As a leading man



As he is to-day

## THE FROHMAN FORECAST.

A Budget of New Plays, English, French, German, and American, and Vehicles for All of His Numerous Stars.

After an absence of five months Charles Frohman returned from London on the *Lusitania* on Friday and immediately announced his plans for next season. He has a budget of new plays, English, French, German, and American, and most of his stars will be fitted out with new vehicles.

Seven American playwrights have signed contracts to furnish Mr. Frohman with new plays. Augustus Thomas is now writing a comedy, *Porter Emerson*. Browne has completed a new play called *Sex* and is at work on another play, *Thompson Buchanan* has also completed a play, and A. E. Thomas is at work on one. A new play by Winchell Smith, a new comedy by Martha Morton, to be ready by Sept. 1, and a new drama by William Gillette, who will finish his play during the Winter before he resumes his stage work, complete the list of American made plays.

matinees to be called Maude Adams' Afternoons With J. M. Barrie, who has written three short plays for her, running fifty minutes each. One is called *A Little Play*, another is called *Judy*, and the other is still unnamed. In *A Little Play* Miss Adams will appear in a double role, and in *Judy* she will appear in a most novel character, another one of the Barrie surprises. Miss Adams will continue in *Chantecleer* until next July, when she will leave for England to make her first appearance in London. Her season will open in a new play followed by *Chantecleer* and *L'Aiglon*. Ethel Barrymore is to follow John Drew's engagement at the Empire Theatre in a fine play by A. E. Mason, called *The Witness for the Defense*, which has been running for months at the St. James' Theatre, London. Billie Burke will appear in September in a new four-act comedy called *The Runaway* by Pierre Veber and adapted by Michael Morton, who adapted *My Wife*, the play in which Miss Burke made her first appearance in New York.

Madame Nazimova, who now begins her first season under the Frohman management, will have a widely

Knickerbocker Theatre at the end of August in a new musical play by the authors of *The Dollar Princess*, called *The Siren*. Mr. Brian's leading woman will be Julia Sanderson, and his comedians will include Frank Moulan and Will West. Another musical comedy by the same author, Leo Fall, called *The Doll Girl*, has been secured, but its production is not assured for next season. The English versions of both *The Siren* and *The Doll Girl* are the work of Harry B. Smith.

The London Haymarket Theatre comedy success, *Lady Patricia*, in which Mrs. Patrick Campbell is now playing, and a Vienna comedy called *The Guardsman*, but which in this country will be called *The Actress*, by Franz Molnar, have come into Mr. Frohman's possession. In October Pinero's comedy which ran all winter in London, called *Preserving Mr. Panmure*, will be produced in New York. A comedy to be produced by Arthur Bourchier in London, called *The Firescreen*, a three-act play after the style of *The Thief*, called *The Woman*, by Henri Kistemachers, to be produced at the Porte Saint Martin Theatre, Paris;



MAY IRWIN AT INDIANOLA, FLA.

Mr. Frohman is to have the new play which J. M. Barrie will write immediately after he finishes his *Peter Pan* novel. The new comedy which Sir Arthur Wing Pinero is now writing, a new drama by Alfred Sutro, a new comedy by R. C. Carton, the author of *Lord and Lady Algy*, and a new play which Somerset Maugham is now writing will also have a Frohman production next season. Mr. Maugham's comedy is in four acts with two of the scenes laid on this side of the ocean. Besides these Mr. Frohman has secured a new play which Haddon Chambers is now writing, and a new play which is to be produced in the Autumn by Hall Caine in London.

Henri Bernstein, the French author of *The Thief*, is at work on a new drama, and a new comedy written by Caillavet and de Flers, called *What Woman Wills*, which may be produced here before its Paris production, has also been acquired by Mr. Frohman.

John Drew will open the season at the Empire Theatre early in September with a comedy called *A Single Man* by Hubert Henry Davies, the author of *Cousin Kate* and *The Mollusc*. Mr. Davies will come to New York for the production in August. Maude Adams will appear again in New York in *Chantecleer*. During her engagement here she will give special

varied repertoire of comedy and drama including two plays written by a new American playwright, with the scenes laid in America, and never previously produced on any stage. Along with these plays Madame Nazimova will appear in a new comedy by the author of *The Comtesse Coquette*, never previously produced. She will also have a modern play from the French.

At the Criterion Theatre in September Haddon Chambers' play, *Passers By*, which is now running at Wyndham's Theatre in London, will be produced. Haddon Chambers will be in New York for its production. Marie Doro will appear about the middle of October in the four-act play, *A Butterfly on the Wheel*, which is now running at Frohman's Globe Theatre, London. Otis Skinner will open about the middle of October in a new play by A. E. Thomas. Kyrie Bellew will come to New York in a new play about New Year's time; previous to that he will make a tour as far West as San Francisco. Hattie Williams will have a new comedy ready for production in October. Francis Wilson will appear in a new comedy called *The Magic Ring*. William H. Crane will open his season in October, and he will have the choice of two American comedies.

Donald Brian will make his debut as a star at the

Pierre Wolff's *Comédie Française* play called *Marionettes*, and the comedy which has been running for the past two hundred nights and is still running at the *Gymnase*, called *Papa*, and the three-act comedy called *The Uninvited Guest* complete the long list.

In London in September Mr. Frohman will produce with David Belasco *The Concert*, and later in the season at another of his theatres with Klaw and Erlanger the musical play, *The Pink Lady*, with a cast of American and English players.

This week he will go as far West as California to meet the John Drew, Ethel Barrymore and Billie Burke companies. They are still playing. Then he will come back to New York to go to work.

## EMMY WEHLEN AS A STAR.

Charles Dillingham has engaged Emmy Wehlen to star under his management next season. Miss Wehlen is now in New York, but sails for Europe this week. She will visit at her home in Munich. She came to this country last year to appear in *Marriage à la Carte* under the Liebler management. Mr. Dillingham is in Paris. He is going to visit Carlsbad in an endeavor to find a suitable vehicle for his new star.

## PERSONAL



Grace Freeman.

**FRANZMAN.**—Grace Freeman still insists, in spite of her reception on her return to the stage in *A Country Girl*, that at the close of her engagement with the production she is again going to retire. When the revival was to be made Miss Freeman, who had been out of public life for several years, was sought to take up her old role in *A Country Girl*. It will be remembered that Miss Freeman was secretly married to James A. Gray in Boston during the second engagement of *A Country Girl* in that city and shortly afterward, following her appearance in *The Girl from Kay's*, gave up the stage in favor of the domestic hearth. Now she has consented to her present appearance with the Gray-Stewart Musical Comedy company, but with the provision that she shall not be drafted for any other production.

**LESSING.**—Madge Lessing is making a short visit to this country, but says that she will return to Germany, where she has become a great favorite, in time for next season's work. Her last appearance in this country was in 1904, when she toured with De Wolf Hopper in *Wang*. She then went to London and established a reputation in that city, following up her English triumph with her Berlin debut and success. American managers are eager for her services, and it would not be a surprise if she agreed to remain here for a while. She is of a roving, conquering disposition and demands the excitement of working out new paths for herself. Her popularity in this country is such that the exertion of appearances here would be tame, and would serve merely to freshen the memory of what she has done before.

**ST. DENIS.**—William Hammerstein and Henry B. Harris have arranged for the appearance of Ruth St. Denis, the interpreter of East Indian dances, at Hammerstein's roof during July. Miss St. Denis this past season has toured in a repertoire of her dances in conjunction with the Balalaika Orchestra. She will now offer for the first time in vaudeville a dance which she calls *The Tambours*, and which is said to be one of the Hindu dances called *The Cobra*. It seems strange that Mr. Harris does not add her to his Cabaret Show at the Folies Bergere, for she is a unique artist.

**KELLY.**—William J. Kelly will be a member of The Follies of 1911 when Florenz Ziegfeld, Jr., brings that Summer attraction to the Jardin de Paris on June 26. Mr. Kelly is making his first appearance in musical comedy, though not by any means as a song or dance artist. He has been cast for the part of Reason in George V. Hobart's sketch, *Everywife*, the burlesque of *Everywoman*, which is to be a part of the Follies. Mr. Kelly, it will be remembered, was Harlem's favorite stock actor during his three years' work at the Harlem Opera House. Last year, as the artist in David Belasco's production of *The Lily*, Mr. Kelly made one of the individual hits of that superb cast. His record also includes appearances in the original production of *Ben-Hur*, with Clara Bloodgood and with J. E. Dodson.

**DALY.**—As was foreseen, Arnold Daly and George Bernard Shaw have clashed and Mr. Daly will close his season in the Shaw play, *Arms and the Man*, at the Criterion Theatre, London, on June 24. Mr. Daly, however, will remain in London another season.

## PLAYS OF THE WEEK

(Continued from page 7.)

going Englishman amongst us. In her two choreographic dramas, Gertrude Hoffmann has probably reached the pinnacle of art for rot's sake; spectators easily grasped the significance of the gorgeous scenes, even without referring to the "libretto of the ballet."

The opening drama, based on *Une Nuit de Cléopâtre* by Theophile Gautier, rehearses the sultry affair of the Egyptian Queen for one of her tawny subjects, Amoun from the land of Kem, who dared to declare his love on a bit of parchment which he tied to an arrow and shot into the presence of Cleopatra. Having been excessively bored by the meagre amusement afforded by her dancers, she welcomed a diversion and promised Amoun his desires on condition that he would drink a cup of poison afterwards. The youth agreed, a wild orgy followed, and Amoun then paid the price. His dead body Cleopatra left to the girl who had loved him in vain.

More wonderful color effects New York has never seen. Through a temple of ruddy brown stone, between the columns of the portals, spectators see the hot sunlight beating down on the still, blue Nile, and the blazing white hills beyond. A few palms droop in the dry air. This scenery like the rest was painted by Gergie Golow, of the Imperial Opera House of Moscow.

Max Hoffmann conducted the orchestra in music which would have been a joy to hear had not the ballet distracted the attention from anything so unobtrusive as mere sound. After the prelude by Taneff came one of the first weird effects. From a golden sarcophagus, brought on by four Nubians, was taken a mummy which was stood up on two pattens in the center of the stage. Attendants removed one tissue veil after another, until finally the mummy lifted the final black and spangled covering, and there appeared Miss Hoffmann, simply arrayed in blue and white beads—nothing more.

A description of the ensuing contortions defies the expressive powers of any printer's ink yet formulated. Could Aubrey Beardsley have been present, he would have fainted with delirious joy. But he wasn't present, so the bacchanalian kaleidoscope kept turning to the music of Glasounow. One can pin his attention neither to the rhythmic revels of the slaves, the Greeks, and the satyrs, nor to the Queen and Amoun as they swoon with delight behind a moving screen of veils held by a circle of slaves.

Besides Miss Hoffmann's work, that of Miss Baldina, Mlle. Lopoukowa, Theodore Kosloff, and Alexis Kosloff deserves discussion and commendation. The cast follows:

Cleopatra ..... Gertrude Hoffmann  
Ta-hor ..... Marie Baldina  
Amoun ..... Theodore Kosloff  
High Priest of the Temple ..... Alexis Bulgakov  
Favorite Slave of Cleopatra ..... Lydia Lopoukowa  
Favorite Slave of Cleopatra ..... Alexis Kosloff  
Egyptian Dancers—Cochin, Shubert, Balderowa, Aveline, Duwin, Lampa, Rayo, Zarina, Rhea.  
Greeks—Miss Lopoukowa, Princess Chirinsky-Shchmatow, Gluck, Zalewska.  
Greeks—Miss Zalewska, Tarasow, Zwerew, Pernikoff, Lauschmann, Aveline, Pirkin.  
Satyrs—Miss Thomas, Bicoux.

The other choreographic drama, which ended the entertainment in a gory mesa, was suggested by the prelude to "The Arabian Nights." Pretending to be summoned by the martial trumpet, the King of India and China and his brother left their wives, odalisques, and adolescents under the charge of the Grand Eunuch in the blue and green seraglio. Discontented with the chromatic splendors of their prison, the ladies forced their guard to unlock the doors and let in some gentleman friends who liked to dance and sit around. Even Zobeide, the first wife, led one of the callers a merry chase, until back came the royal master and surprised them. Calling the guards, he ordered a wholesale butchery, and the whole drove were mowed down without mercy. Finding him impervious to her blandishments, Zobeide slowly pushed a golden dagger into her heart and sank at his feet.

Which drama exhibits a more decadent and morbid taste, only a connoisseur could decide. Scheherazade, however, offers little opportunity for striking individual work except to Miss Hoffmann and Theodore Kosloff, nor do they materially alter anything but their costumes for this dance. Few will deny, however, the sumptuous Oriental radiance of the whirling chorus, flying patterns of rose and blue, green and white, red and yellow, forming and reforming like waves on the beach, tossing first one color to the crest, and then another. The bazaars of Bagdad were apparently robbed of their choicest fabrics and gayest tints to supply every whimsical wish of the harem.

The cast follows:

Schah-riar, the King of India and China ..... Alexis Bulgakov  
Shah Zeman, his brother ..... Nicolas Solanikow  
Zobeide ..... Gertrude Hoffmann  
Favorite Arab of Zobeide ..... Theodore Kosloff, I.  
The Grand Eunuch ..... Alexis Kosloff, II.  
Odalisques—Miss Cochin, Lydia Lopoukowa, Marie Baldina  
Wives of the Shah—Princess Chirinsky-Shchmatow, Gluck, Shubert, Balderowa, Aveline, Duwin, Zarina, Andre.  
Adolescents—Tarasow, Zwerew, Pernikoff, Pirkin, Lauschmann, Thomas.  
Arabs—Zalewska, Aveline, Bicoux.

Between these two carousals came what most spec-

tators considered the truly charming numbers of the programme, dances fashioned for Chopin's music—



LOUISE WOODS

nocturnes, waltzes, mazurkas, and prelude, closing with the Waltz Brilliant. Into a glade in a green forest with a glimpse of glimmering green water in the distance, danced the sylphs like white moths. This airy grace expressed the mere pleasure in motion, without any torrid emotions to parch the freshness of the art. *Les Sylphides*, consisting simply of dancing, proves anew that Terpsichore needs no staff to lean on. The choreographic dramas, being more than dancing, are also considerably less.

Poised on her toes, flitting across the stage, or floating through the air, Lydia Lopoukowa in her conventional white ballet dress with festoons of pink rose buds, was a delightful picture. She was ably aided by Miss Baldina and Miss Cochin. Mr. Volinine, in a particularly effective costume of white tights and black velvet jacket, speedily made friends with the spectators who welcomed his every appearance. The casts follow:

Nocturne—Misses Lopoukowa, Baldina, Cochin, Gluck, and Mr. Volinine; Princess Chirinsky-Shchmatow, Misses Shubert, Zalewska, Aveline, Duwin, Balderowa, Lampa, Rayo, Zarina, Andre, Rhea.  
Waltz ..... Lydia Lopoukowa  
Mazurka ..... Mr. Volinine  
Prelude ..... Miss Cochin  
Mazurka ..... Miss Baldina  
Waltz ..... Lydia Lopoukowa, Alexis Volinine  
Waltz Brilliant—Baldina, Lopoukowa, Cochin, Gluck, Mr. Volinine.

Although Theodore Kosloff in staging these three ballets, has made a notable contribution to the history of the ballet in this country, the spectator leaves the Winter Garden with a bitter taste of satiety. Too much of the unhealthy has converted the shocking into the repugnant. It is all very well to murmur, *Honi soit qui mal y pense*, that ancient refuge for the superstitious, but the omnipresence of the flesh-pots in this Egypt and India is not veiled enough to permit any other thought.

## GRAND OPERA HOUSE—THREE WEEKS.

Play in three acts by Elinor Glyn. Produced by Corse Payton on June 12.

King of Sardalia	Joseph W. Girard
Sir Charles Verdayne	Lee Sterrett
Paul Verdayne	Claude Payton
Captain Grigsby	William A. Mortimer
Dmitry	Charles Rowan
Verhoff	Aubrey Lowell
Petrovitch	Everett Murray
Head Waiter	Richard Vanderbilt
Second Waiter	Samuel Moss
Lady Verdayne	Elizabeth Hunt
Anna	Grace Fox
Queen of Sardalia	Minna Phillips

At last *Three Weeks* in its dramatized form reached New York and proved no more interesting nor shocking than the book, which, for some unaccountable reason, was hailed four or five years ago as the culmination of literary depravity. For the excellent reason that the story has no substance a dramatization has never appeared on Broadway. Other cities have been treated to a dose of Mrs. Glyn's most famous effort with indifferent success. Some of the smaller Western cities advertised the sensational work by objections to its dramatic production, but Corse Payton was able to bring it to New York without

stirring up a ripple of excitement. To be sure, on the opening night the Grand Opera House was tested to capacity, but those who came to be shocked went away disappointed, for *Three Weeks* has no thrills.

Mrs. Glyn pleads guilty to the dramatization, Minna Phillips played the Queen, and Claude Payton was Paul. Miss Phillips did her best with her thankless role but seemed unable to convince herself that she was playing a real flesh-and-blood woman. We are inclined to agree with Miss Phillips. Paul Verdayne is an ass, and Claude Payton didn't improve him any. Joseph Girard was approvedly heavy as the King. William Mortimer had the only respectable role of the cast. Captain Grigsby is the real hero of the piece, and Mr. Mortimer did the part excellently.

*For Her Children's Sake* has succeeded *Three Weeks*.

#### AT OTHER PLAYHOUSES

**PALISADES PARK.**—The Aborn Comic Opera company offered The Red Mill, by Victor Herbert and Henry Blossom, as their initial attraction of the season at Palisades Park, beginning June 12. The opera was well sung, the staging was satisfactory and the work of the principals commendable. Walter S. Wills and William R. Swor in the roles originally played by David Montgomery and Fred Stone had no easy task in competing with these comedians, but the result justified their daring. The other members of the cast were George Kunkel as Van Burham; Thomas Burton as Franz; Carl Hartberg, William; Steven Stotts, Captain Doris; Bert Phoenix, Pennyfeather; Agnes Finley, Gretchen; Lenore Butler, Bertha; Gertrude Hutchinson, Tira; Margarete Dams, the Countess, and Maurice Lavigne as the Governor. This week, Robin Hood. Next week, Little Johnny Jones, and the following week, Mlle. Modiste.

**PROSPECT.**—The Blue Mouse of last week is followed by The Great Divide this week.

**METROPOLIS.**—Cecil Spooner and her associates presented a worthy production of *Salomy Jane* to Metropolis patrons last week. Miss Spooner gave an original interpretation of *Salomy Jane*—a role which really is not best suited to her. The other members

of the company had congenial roles. This week, *Lights o' London*.

**WEST END.**—*Ross of the Circus* was presented at the West End last week by the Robert T. Haines Stock company. Robert Cain and Sydney Greenstreet were well cast and played their respective roles most satisfactorily. Alice Gale and Beth Franklin were favorites, and Gwendolyn Pieri was exceedingly good. Mr. Haines played the role of Hummingtop and was well received. Others in the cast were Ethelbert Hales, Marie Nordstrom, and Phyllis Carrington. This week Ingomar will terminate the engagement of this stock company at the West End after an eight weeks' season.

**DALY'S.**—The second week of the New Grand Opera company, under the direction of Louis Zuro, opened Monday night with *Lucia di Lammermoor*, followed on Tuesday night by *Aida*. The matinee this afternoon will see a performance of *Cavalleria Rusticana*, the ballet from *Giaconda*, and *I Pagliacci*. This evening *Carmen* will be sung and will be repeated at the Saturday matinee. The Tales of Hoffman will be sung on Thursday and Saturday nights. *Aida* will be the bill on Friday night.

**ACADEMY OF MUSIC.**—An excellent performance of *Romeo and Juliet* was given by the Academy of Music Stock company, materially assisted by James Young as Romeo, last week. Mr. Young's reading of the part was first rate, and his general deportment showed his familiarity with Shakespearean work. Priscilla Knowles' Juliet, though by no means an inspired performance, was attractive. William E. Bonney did a good bit as Friar Laurence. John T. Dwyer, too, showed to advantage. The cast: Romeo, James Young; Mercutio, John T. Dwyer; Paris, George Connor; Capulet, Jack Bennett; Benvolio, Cameron Clemens; Tybalt, Julian Noa; Friar Laurence, William E. Bonney; Peter, William H. Evans; Baltazar, Florence Martin; Apothecary, Harry Huguenot; Page, Hazel Miller; Abram, Louis Wolfson; Sampson, Rupert Davis; Gregory, Percy Martin; Juliet, Priscilla Knowles; Lady Capulet, Clara Weldon; Nurse, Kate Blanck. This week, St. Elmo, to be followed next week by Samson.

**THIRTY-NINTH STREET.**—John Mason will close his present season in *As a Man Thinks* at the Thirty-ninth Street Theatre on July 1, but will re-open in the same piece at the same place on Aug. 7.

#### ACTORS' SOCIETY REGULATIONS.

The members of the Actors' Society of America, at a special meeting held last week, decided that hereafter all elections shall be by ballot and that the members of the Society on tour may have the privilege of voting for their candidate. Ballots will be sent to those persons. Also all members in good standing shall have legal protection by the Society in all matters relating to professional business. A third measure decided on and of great importance is the relief to be extended to stranded actors. The Society will pay fares from any part of the United States or Canada when members ask it.

#### THE FLIRT.

The Burbank Theatre, Los Angeles, Cal., where so many Broadway successes have their first performance, witnessed the first production of *The Flirt*, a new play by Margaret Mayo, on June 4. Sexuality is the text of the play. In the cast were Edgar Selwyn, Mabelle Morison, Howard Scott, Florence Oberle, Peter Lang, Grace Travers, and Ida Adair.

#### IRISH PLAYERS COMING ?

George Tyler of the Liebler firm, is negotiating for the importation this Fall of the entire company of Irish players from the Abbey Theatre, Dublin. If arrangements can be made the Irish players will appear in this country next season for an eighteen weeks' engagement.

#### GERMAN COMPANY FOR NEW YORK.

Gustav Amberg, manager of the Irving Place Theatre, has contracted with the stock company at the Neues Schauspielhaus, Berlin, for their appearance in New York, beginning Oct. 1. The company makes a specialty of high-class German comedy.

## THE STAGE BIRTHDAY CALENDAR

### June 21.

**CAMILLE D'ARVILLE**, the once popular light opera prima donna, who has apparently retired from the stage again, a habit with her, having last appeared, as co-star with Jefferson De Angelis and Emma Carus, in *The Gay White Way*, the season of 1908-09.

**DEWITT C. JENNINGS**, lately seen in *The Gamblers*, and pleasantly recalled hereabouts in *The Builder of Bridges*, *The Cheater*, *The Warrens of Virginia*, *The Struggle Everlasting*, *The Call of the North*, and Daly's company.

**HENRY WRAVER**, so long identified with the cast of *Ben-Hur*, and who was last seen here in *The Boss*.

**FANNY HARTZ**, seen in New York in *Twenty Days in the Shade* and in stock in Washington and Milwaukee, and who has married and retired from the stage, having become the wife of Arthur Friend, April 7, 1910, in her home town, Cleveland, where her father, A. F. Hartz, is manager of the Euclid Avenue Opera House.

**THOMPSON BUCHANAN**, whose plays are greatly in demand, as witness *A Woman's Way*, *The Intruder*, *Lulu's Husbands*, and *The Cub*.

**WELLS HAWKS**, formerly business manager of the Academy of Music, Baltimore; the Criterion Theatre, New York, and press representative for Charles Frohman. At present blazing the trail for Barnum and Bailey's Circus.

**LAURA LEMMERS**, seen with Grace George in *Under Southern Skies*, *Frou Frou*, *Pretty Peggy*, *Clothes*, and *Divorcons*; also in *A Case of Frenzied Finance*, *The Redskin*, and *Going Some*.

**HARRY McAULIFFE**, who received his training at the Alcazar Theatre in San Francisco, since when he has appeared in the East with several of the Shubert companies, and as stage-manager with *The Climax*.

### June 22.

**OLIVE OLIVER**, who did admirable work with The New Theatre company in *The Thunderbolt*, *Don*, *Sister Beatrice*, *Vanity Fair*, *The Piper*, and *The Arrow Maker*.

**ARTHUR BOURCHIER**, at present associated with Sir Herbert Tree in his Shakespearean revivals in London, being specially successful as Brutus in *Julius Caesar* and in the title-role in *Henry VIII*.

**ELIZA PROCTOR OTIS**, who has lately been dividing her time between *The Girl from Rector's* and in vaudeville.

**MARTIN HARVEY**, who, superfluous to state, has lately revived *The Only Way* in London, at the Lyceum Theatre.

**FANNIE WARD**, who recently departed for Europe, after a season's tour here in a dramatic sketch in vaudeville.

**FREDERICK ESMELTON**, late with William Collier in *The Dictator* and *I'll Be Hanged If I Do*, immediately preceding which he was seen in the star revival of *Diplomacy*, with Grace George in *A Woman's Way* and *Divorcons*, and Wilton Lackaye in *The Law* and *The Man*.

**FRANK DAMROSCH**, the musical genius, the chief moving spirit in most of New York's prominent musical affairs.

**JUNO VAN BUSKIRK**, the American girl who made a place for herself on the London stage, and who has since married and retired.

**MARTIN BROWN**, the talented dancer, late with Sam Bernard in *He Came from Milwaukee*, *Up and Down Broadway*, *The Belle of Brittany*, *The Motor Girl*, *Three Twins*, and *The Girl Behind the Counter*.

**KENNETH HILL**, who appeared in *The Boss*.

**FRED TYLER**, late with Maude Adams in *What Every Woman Knows* and *Chantecler*.

### June 23.

**EMILY LYTTON**, long in the cast of Brewster's Millions and more recently in *The Aviator*.

**AUBREY BOUCICAULT**, who has been all too long absent from the professional boards, though he appears in vaudeville at rare intervals.

**ARTHUR HOLMAN**, who devoted the season to William H. Crane's company, appearing in *Father and the Boys* and *U. S. Minister Bedloe*.

**CHARLES F. NEWSOM**, appearing at present with the stock at the Mountain Park Casino, Holyoke, Mass., and who is under contract to A. H. Woods for next season.

### June 24.

**EDITH BRADFORD**, happily recalled for her work in *The Chocolate Soldier*, lately seen in *The Kiss Waltz*, and now with the Aborn Opera company.

**J. GORDON EDWARDS**, the well-known stage-director, at present responsible for the smooth productions given by the Fox Stock at the Academy of Music.

**HENRY BUDD**, who has had rather a trying season of it, appearing in *The Girl in Waiting*, *We Can't Be As Bad As All That*, and *Our World*.

**MARTHA McGRAW**, who was in the original *Peter Pan* cast at the Empire, and who appeared last season with The New Theatre company in *The Blue Bird*, *The Thunderbolt*, and *Sister Beatrice*.

**IRA HARSH**, play producer of fine calibre, late producer of *Daddy Dufard* and *Judith Zaraine*.

**BERT LEVY**, who draws sketches skillfully in vaudeville.

### June 25.

**CHESTER BEECROFT**, who seems to have left the stage, being remembered in *The Sorceress*, *Friquet*, and *The Man on the Box*.

**SYDNEY PAXTON**, well-known English actor, who appeared in this country with Weedon Grossmith in *The Night of the Party*, and who has played the role Spettigue in *Charley's Aunt* over a thousand times.

### June 26.

**RUTH BENSON**, lately seen in the support of her husband, Holbrook Blinn, in *The Boss*, and who has appeared with Grace George in a number of plays, such as

#### OLIVE OLIVER

**Abigail**, *Clothes*, *Divorcons*, and *A Woman's Way*.

**OSCAR ASCHER**, who did such notable work here with Virginia Harned in *Iris*, since when he has become one of London's most popular actors, appearing there at the moment in *Kismet*, which is a great success, which was immediately preceded by *The Merry Wives of Windsor* and *Count Hannibal*, this upon the return of Mr. Asche from Australia last October.

**FRANKLIN RITCHIE**, last seen on Broadway with Clara Lipman in *The Marriage of a Star*, and who was recently playing in Louisville with the Edwards Davis Stock.

### June 27.

**MAY IRWIN**, whose recent return to the stage was cause for general rejoicing, and as the star in *Getting a Polish* she did all she could to bolster up a light-waisted play.

**CARROLL MCCOMAS**, seen this past season in *The Dolar Princess*, being happily recalled for her previous work in *The Pearl* and *The Pumpkin*, in which she displayed a decided whistling talent.

**JAMES MICALLE**, the intrepid play reviewer, still voicing his opinions in the columns of *Life*, of which publication he has been dramatic editor since 1889.

**CECIL BUTLER**, for eleven years a member of Richard Mansfield's company, and since the death of that actor he has been associated with such big successes as *The Shepherd King*, *The Clansman*, and *Seven Days*, at the Astor Theatre.

**CORA TANNER**, who used to star in the old-time melodramas, such as *Alone* in London, afterward appearing in *The Sporting Duchess*, but who has now married and retired to private life.

**FRANCES GOLDEN FULLER**, the clever child actress, who was a host in herself in the original production of *Salomy Jane*, since when she has been appearing in *The Traveling Salesman*.

**REGINALD MASON**, for some time a member of William Collier's company, appearing with that actor in *Caught in the Rain*, *The Patriot*, and *A Lucky Star*, and this season with Mrs. Fiske in *Becky Sharp* and in *The Zebra*, at the Garrick.

**HARRY TIGHE**, seen in the Chicago productions of *The Golden Girl* and *Seven Days*.

**ANTOINETTE PEARL**, who was just beginning to make a reputation for herself, as leading woman with David Warfield, when she married and left the stage.

**HAIRY McKEE**, now appearing with Corse Payton's Stock at the Shubert Theatre, Brooklyn, having appeared with this company earlier in the season at the Bijou.

**EVELYN MOON**, lately seen in *The Man of the Hour* and *A Gentleman from Mississippi*.

**JOHNSON BAISCOM**.

## THE LONDON STAGE

**The Girl of the Golden West**—Adelina Patti in a Charity Concert—Sir Charles Wyndham's Matinee at the New Theatre—The Manager of the Gaiety Theatre.

LONDON, June 10.—The *Girl of the Golden West* was sung on May 29 at Covent Garden, Campanini conducting, and Puccini and Emmy Destinn receiving applause. Amedeo Bassi and Dingh Gilly sang the roles of Johnson and Jack Rance. The libretto has not aroused any particular admiration, but Puccini's music is generally conceded to be thoroughly interesting, although it does not rival some of his earlier work. The third act, which was more coolly received by the audience, is musically more commendable than the others.

Adelina Patti sang on June 1 at a concert for her old pianist, William Ganz, and rejoiced once more in the whole-hearted applause of a crowded house. As she finished, Luisa Tetrazzini rushed on the stage to embrace her and to present some flowers. To this lively demonstration, Madame Patti responded with "Home, Sweet Home."

On May 29, Sir Charles Wyndham gave a matinee at the New Theatre for the Ladies' Association Sanatorium Fund of the City of London Hospital, Victoria Park. In the programme were *Still Waters Run Deep*, with Lewis Waller; second act of *The Thief*, with Norman Trevor and Marjorie Patterson; a new play from the French, adapted by Somerset Maugham, with Mary Moore, Dorothy Thomas, C. M. Lowne, Dawson Millward, Sam Sothorn, and Donald Calthrop; dances by Anna Pavlova and Mikail Mordkin; imitations by Cecilia Loftus; recitation by Mrs. Patrick Campbell; violin solo by Mr. Kreisler; songs by Ben Davies, and numbers by Margaret Cooper and Maurice Farkas. Marjorie Patterson is a Baltimore girl, who has recently published her first novel, "Fortunata."

The King, the Queen, the Prince of Wales, the Duke and the Duchess of Connaught, and others of the royal family, attended the coronation concert in Albert Hall on May 29. The Albert Hall Choral Society, numbering 1,000 voices, and the Royal Amateur Orchestral Society were assisted by Madame Kirby Lunn and other singers, and were directed by Sir Frederick Bridge and Arthur Payne.

Martin Harvey has revived *The Only Way* at the Lyceum. He is playing his old role, Sidney Carton, to crowded galleries and pit, although the stalls are not densely populated.

Lady Patricia is to end its run soon.

*Marie Tempest* is singing *Circe and the Pigs* with the author, Graham Browne, at the Hippodrome. The pigs, of course, succumb to Miss Tempest's voice and go obligingly to sleep while she absconds with the papers.

At the St. James' Theatre, a matinee was held for the benefit of a fresh air fund. Cecilia Loftus, Margaret Cooper, and Floyd Aristo were on the programme. Miss Aristo's coon songs delighted the fashionable audience.

For the convenience of the King, a passage has been opened through the wall between His Majesty's Theatre and the Carlton Hotel. The King and his five hundred guests at the gala performance will retire between acts to replenish their exhausted vitality with whatever the Carlton affords.

The Shakespeare Memorial National Theatre ball at Albert Memorial Hall on June 20, will be attended by over four thousand, if all holders of tickets use them. Grand tier boxes are fetching £200, and general tickets are worth four guineas. The ball will be an Elizabethan revel. The hall is being transformed into a Tudor garden, and the orchestra will be clad in specially designed Elizabethan costumes. The quadrilles will be danced by participants in costumes representing some Shakespearean play.

Kiaw and Erlanger have promised *Rebecca* of *Sunnybrook Farm*, *Get Rich Quick Wallingford*, *The House Next Door*, and *The Fortune Hunter* for London production next season.

The Charles Dickens Centenary at the Savoy, opening on Whit Monday, antedates the real centenary by nearly a year. The purpose of presenting *Dombey and Son* at this time is to reap whatever shekels may grow during Coronation season. The patrons are the author's children: Alfred Tennyson Dickens, Henry Fielding Dickens, and Mrs. C. E. Perugini. The cast of *Dombey and Son* contains Alice Crawford, Sydney Farebrother, O. B. Clarence, Louis Calvert, Emily Fitaroy, Nellie Bouverie, Maidie Hope, Marjorie Chard, Frederic Worloc, Frank Randall, Clifton Alderson, and Evelyn Beerbohm. Plays to follow are *David Copperfield*, *Bleak House*, *Pickwick*, *Great Expectations*, and *The Old Curiosity Shop*.

George Edwardes, it seems, is in no haste to end his directorate of the Gaiety Theatre. Frank Jay Gould has been buying heavily in Gaiety stock, and Mr. Edwardes owns only 8,000 out of 60,000 shares, still Mr. Gould may find some difficulty in cutting off what has generally been regarded as a successful business relationship.

Rumors about the Gaiety management attribute Mr.

Gould's attitude to the instigation of his wife, who, as Edith Kelly, once sang under Mr. Edwardes' direction. The director, it is said, did not realize then who she was likely to be later, and made no discriminations in her favor. Mr. Gould's candidate for the management is understood to be Charles Dillingham, who has produced nothing but successes for three years at the Globe in New York. Mr. Edwardes, however, is not resigning.

At the close of the revival of *Cousin Kate*, Cyril Maude will produce a new version of *Rip Van Winkle* by Austin Strong, the author of *The Toyemaker of Nuremberg*.

## THOSE BILLBOARDS.

The Missouri Supreme Court has decided that the cities of that state may regulate the billboards within the confines of those cities. This gives the cities and towns a power which bill-posting companies for years have denied them.

In St. Paul, Minn., an amendment to the building code section relating to billboards is being sought. It is the opinion of Mayor Keller that the building inspector should have additional power in respect to billboards.

In New York State Rochester and Syracuse are waging war against the billboards. A very drastic regulation was made in Rochester that the owners of billboards should make a daily inspection and if they found anything objectionable should eliminate the same within twenty-four hours. William R. Corris



Lafayette, London, Eng.

## CYRIL MAUDE

representing the Lyceum Theatre and F. G. Parry of the Baker Theatre opposed the proposed ordinance on the grounds that it was too expensive and considered a weekly inspection quite within reason. An amendment will probably be made in the ordinance striking out the daily inspection clause.

The newspapers of Syracuse, inflamed by certain circus posters, are waging the campaign against billboards in that city.

## THE MAID OF HARLECH.

John McGhie, musical director for *Fritzi Scheff*, has been engaged by Werba and Luescher to succeed Max Bendix as musical director for Christie MacDonald when *The Spring Maid* resumes its run at the Liberty Theatre, Aug. 14. Mr. Bendix will still be associated with the firm as musical producer of the new operas to be staged next season, the first of which will be the production for *Alice Lloyd*.

Mr. McGhie has just completed the score of a new comic opera, *The Maid of Harlech*, for which Grant Stewart has written the libretto and which is being considered for an early production next season by Werba and Luescher. The authors call it a Welsh historic music drama, the scene being laid in Wales at the beginning of the fifteenth century.

## ILLNESS OF MRS. CHANNING POLLOCK.

Anna Marble, in private life wife of Channing Pollock, the dramatist, has been seriously ill following operations for appendicitis and for the removal of a tumor. In about a week she will be removed to her Summer home at Shoreham, L. I. Miss Marble is a magazine and sketch writer and general press representative for the Hippodrome.

## A COUP DE GRACE.

Police Commissioner Waldo is pursuing active methods to put the final quietus on ticket speculation. On June 15, he stationed special patrolmen before all the theatres in town that are open, with orders to arrest on sight. During campaign hours, Mr. Waldo made a tour of the theatrical district, stopping at each point of conflict long enough to add the weight of his presence to the majesty of the law.

Scents trouble long before it appeared, the speculators sidled about with sealed lips, and whatever bargains they were able to drive, were contrived with extreme caution.

"We shall go right on enforcing the law," says the commissioner. "In fact, the police have been preventing the sale of theatre tickets on the streets ever since the ordinance came from the Board of Aldermen, and they were active while the matter was being argued in the Court of Appeals."

## A PREACHER'S TRIBUTE.

The Rev. W. H. van Allen, S. T. D., Rabbi M. M. Eichler and Tony Williams were the speakers at a service held in the Scenic Temple, Boston, recently, as a tribute to the deceased members of the White Rats of America.

Dr. van Allen said that the artist leaves his paintings and the man of letters his printed works, but the actor passes on, leaving behind his name as his only memorial.

"To the actor we owe praise and reward," said he, "for it is he who can by his art change tears to smiles and likewise gladden the heart that is weary and the brow that frowns. It is in part payment of this debt that we gather here to-day. I speak words of praise for the people of the stage, and I know them from the venerable to the children whom Massachusetts has so foolishly barred."

## NOW SAN FRANCISCO.

If one counted the number of art centers in America as designated by various actors and singers he would probably find that the combined centers would include the whole United States. San Francisco is the latest city to join the long list of such centers, and Mary Garden officiated at the christening. Next to San Francisco she "adores" Kansas City and probably regrets that it is against all geometrical conceptions that there can be two centers. All of which goes to prove that during "Our Mary's" recent tour she was favorably received in the West. All any city or town needs to do to become an art center is to use just a bit of flattery on some artist. Next!

## CLARA LIPMAN UNDER NEW MANAGEMENT.

Werba and Luescher have signed contracts whereby Clara Lipman goes under their management as a star for a period of years. The first production for Miss Lipman will be made in November. It will be a comedy drama entitled *It Depends on the Women*, a four-act play written by Miss Lipman in collaboration with Samuel Shipman and dealing with the social and commercial life of the modern stage. The scenes are laid in and near New York. Miss Lipman leaves this week for her Summer home in the Adirondacks, where Mr. Shipman and she will finish a play in which her husband, Louis Mann, will star next season.

## SHAKESPEARE WILL LECTURE.

Not the Bard-of-Avon, but John Henry Shakespeare, a lineal descendant of William Shakespeare's grandfather, arrived in this country on June 6. He is secretary for the European section of the Baptist Alliance, which will hold a conference in Philadelphia on June 19. During his stay here Mr. Shakespeare will lecture at Harvard University.

## COLLEGE GLEE CLUB TO EUROPE.

The University of California Glee Club sailed June 14 on the *Pretoria* for a concert tour of Europe. The club, consisting of fifteen members, will give concerts in Paris, London and Berlin. This is the first time that any college organization has undertaken such a tour. On the trip across the continent the club gave sixteen concerts between San Francisco and Chicago. They will return from Europe on July 30.

## PHILADELPHIA THEATRE SOLD.

The Park Theatre, Philadelphia, has been sold. The Nixon-Niedlinger Booking Agency closed their management of the house on June 17 and after Aug. 1 will be located in the Forrest Theatre Building, Philadelphia.

## FOLEY'S BILL BECOMES A LAW.

Governor Dix has signed the bill introduced by Assemblyman Foley which prohibits the presentation in any theatrical performance of a living character representing the Divine Person. The bill was signed on June 18 and becomes a law on Sept. 1.

# MRS. SOL SMITH

## OF THE OLD GUARD

PEOPLE GROW OLD in a variety of ways. They rust or they fade or they shrivel forlornly like Autumn leaves, according to their dispositions. They even defy Time and his hour glass with a spirit that is admirable or not, according to their success in eluding the old gentleman when he comes around for his rent. Not infrequently they boast of their eight or nine decades—which, of course, is pardonable when they have nothing else to boast of.

Mrs. Sol Smith looks at the matter about as Rabbi Ben Ezra did; mere chronology neither elates nor depresses her. She is much more concerned in being able to tell the difference between comedy and tragedy, and in enjoying the gifts of the gods with becoming sanity. As for emulating Methuselah, that she will leave to chance. "I suppose I can have just as good a time up aloft," she remarked with a confident gesture skyward. "Meantime, I am enjoying life down here."

Around her she has gathered souvenirs of the happy days she has seen since 1830. The phonograph, swathed in its Summer linen, probably represents the latest era. The upright piano, with its gay silk scarf hidden under a load of books, portfolios and sheet music, doubtless goes back another decade. On the centre table, a bag of rose colored silk, ornamented with a row of sea shells dangling on rose colored ribbons, recalls the Victorian period, when ladies amused themselves by making picture frames of pine cones or by gilding ears of corn to hang on the parlor wall. One must pick his steps with care about the room to avoid upsetting some acquisition or other that probably has its own personal history.

Occasionally we pause in astonishment at finding how much luggage we have on our hands. Mrs. Smith probably got over her surprise long ago and resigned herself gracefully to the accumulation of such wealth.

The walls were equally eloquent of the past. "There's my life membership diploma to the Professional Woman's League," said Mrs. Smith, pointing to a gold frame above the piano. "They gave it to me on March 10, 1910, my eightieth birthday. A big surprise they had for me, you know, and a happy ending to what I thought was going to be a disappointing day. Only a few called on me that day, or remembered me with gifts. Maude Adams sent some beautiful primroses, but the others who usually came, didn't appear. I thought there wasn't much use in having a birthday if my friends didn't know it, and I was ready to stay away from the meeting of the League until my daughter persuaded me to go."

"Lucky I did go. The League gave me a purse of gold, the Council gave me another, and the New Theatre gave me a third—five hundred dollars in all. Then they had a birthday cake with eighty candles—a big thing it was." Mrs. Smith's eyes grew big at the recollection.

"Of course, I'm an enthusiastic member of the League—oh—h—h, yes." Mrs. Smith knows her own mind yet, as her emphasis indicated. "At the minstrel show the League held this Winter, I made fudge and sold it in the front of the house. I had only twelve pounds, but I could have sold fifty. Everybody wanted to buy it."

"That show was great. You ought to have seen it. I heard some men saying as they came out that they knew half of those minstrels were men, because no women could do so well. I jumped up and told them they didn't know a thing about it, and the minstrels were all women." Mrs. Smith's blue eyes snapped with reminiscent indignation. "They wanted to know how I knew so much and I said, 'I'm one of the vice-presidents and my name is Mrs. Sol Smith.'" Clearly the men had no case at all in the face of such logic.

Sitting back in her chair, Mrs. Smith vigorously



Bangs, N. Y.

MRS. SOL SMITH

waved the black fan which was suspended on a black ribbon about her neck. She wore the air of a conqueror.

Other things than men Mrs. Smith has conquered. Not long ago she had a tussle with a malicious taxicab, but although the accident was serious at the time, she now refers to it rather lightly. That is the philosophy which eighty-two years have taught her: To take things as they come—if you have to.

This rule of living has doubtless smoothed her path histrionically, for her associates have been varied. "I've played with Booth and Barrett, Wallack, Boucicault, Jim Herne—almost everybody. And they were all lovely to me—even Mansfield. He was a man peculiar in his temper; he had no patience with fools. We always got along amiably." The implication is clear and nobody will contradict it.

"With Mansfield I played Madame de Targy in A Parisian Romance. When the part was offered me I said I couldn't do it, because I am essentially a comedienne, but Mansfield urged me to try it and I did. After I had got a call for my scene in the first act, Mansfield rushed up to me all smiles and said, 'That's the first time that scene ever made a hit.' When I asked how he explained it, he said it was because I had developed the maternal qualities in the character as they had never been developed before. Later, Mansfield took me over to London with him.

"Another one of my friends was Modjeska, who was playing Marie Antoinette on a double bill with Don Cesar. When she saw me come in to rehearse the part of the Marchioness, she exclaimed to the stage-manager, 'Why, that woman never can do a role like this. She is bubbling over with comedy.' But the stage-manager told her to wait and see. After the rehearsal she came over to me and begged my pardon.

"I've played all sorts of parts and I like them all."

When an actress speaks like this it is generally safe to conclude that the public has liked her in them all.

"In Bridge, with Kelcey and Shannon, I had another dowager role, an English duchess. Although the part did not necessarily call for it, I made up like Queen Victoria, and a number of Englishmen remarked that the resemblance was quite noticeable.

"My mother, Mrs. W. H. Smith, was much more like the Queen than I am. She had a piece written for her called Queen Victoria, and sea captains used to tell her she was the image of the Queen.

"The names in my family usually puzzle folks. You see, my father's name was Sedley. He was educated for the ministry, but when he decided to go on the stage the family felt so badly that he changed it to Smith. Then, I also married a Smith for my second husband.

"There is the play bill of the performances in which my father and mother appeared after they were married." Mrs. Smith pointed to a yellowing paper in a dark frame. It announced for the Tremont Theatre, Boston, The Way to Get Married, on Monday, and The Wedding, on Tuesday. According to Mrs. Smith, it was all a coincidence. Chance must have a sense for the comic.

Coming down to modern times, Mrs. Smith remarked: "A lovely part I had in The Piper, wasn't it? I guess most people wondered what I was doing up there in the window. You see, there was no other part for me, and nobody else for the part, so I took it." Very glad the public is that Mrs. Smith did take it.

She mentioned Miss Matthison and Miss Coghlan maternally, as if they were hardly out of pinafores, although the two ladies were not among this season's debutantes.

Another of her comrades she named tenderly. "Jacob Wendell's death was very pathetic because he was just about to open in the best part that he ever tried on the professional stage. He was a splendid man, beloved by everybody." Her sentiments have been echoed by all of Mr. Wendell's associates.

"If the New Theatre needs me in the city next season, I shall remain with the company, but I shall not tour. If I do not join the company I shall probably go into vaudeville. Everybody else seems to be doing it, so I guess it's all right for me. There ought to be money in it, anyhow. I have at my disposal a charming little sketch for four people called A Hundred to One. It is about a woman who is a hundred years old, and a baby, who is one year old. Which part shall I play?" Mrs. Smith laughed at the question. "Well, I leave you to guess." At any rate she could do either, or both, if she tried. A rather remarkable achievement it is to preserve the youthful spirit and the jolly attitude toward life without imposing any illusions on oneself. No doubt, it tags along as a natural consequence of an unflagging interest in the things that are doing in this busy world.

"I went on the stage in 1845," continued she, "and I have plenty of memories, but I'm not going to tell you any more, so you needn't ask. I've been writing them down recently and I want the public to buy them when the book is published. I've already told you more than I intended to, but as soon as I find a publisher, you can read the rest of them. Writing is a new business to me, but I've done it just as if I were talking, and, of course, I hope it will please the public.

If the public will imagine an energetic little woman in a white waist and a black skirt, sitting in a room crowded with all sorts of personal effects and speaking with spirit and humor, they cannot fail to find the memories entertaining. It should not prove difficult to unearth a publisher.

CHAUNCEY L. PARSONS.

## THE HOLIDAY MAKERS

Where Members of the Profession Spend Inter-Season Leisure.

Mrs. Adele Clarke, who has been with William H. Crane for the past four seasons, is spending a portion of her vacation with friends in Beverly, N. J.

Pauline sailed on the *Minnetonka* on June 17. He will attend the coronation, afterward touring the British Isles and the Continent.

Blanche Ring, after her long tour through every State but two in the Union, is now resting at her home in Marmaroneck. In October she will begin her season in *The Wall Street Girl*, book by Margaret Mayo and Edgar Selwyn, lyrics by Otto Hauerbach and music by Carl Hosenbach—a wonderful combination of collaborators.

Dr. and Mrs. Louis K. Anspacher (Kathryn Kidder) sailed on the *Königin Louise* on June 17.

Alan D. Stanchfield closed his season with the Barney Gilmore company in Philadelphia and is spending the Summer at Atlantic City prior to going to New York for the Winter season.

On the *Mauretania* departing for Europe on June 14 were Mr. and Mrs. August Belmont (Eleanor Robson), Tom McNaughton, Hazel Troutman, and Robert Smith.

Otto Hauerbach and his father, Adolph Hauerbach, sailed for Denmark on the *New Amsterdam* June 13.

Mark A. Luescher, of the firm of Werba and Luescher, and Alice Lloyd sailed on the *Mauretania* on June 14. Mr. Luescher will arrange for the writing of an opera for Miss Lloyd, meet George Marion in Paris and secure a Vienna operetta for Lillian Russell.

Millard Vincent and Mrs. Vincent (Minnie Remaly), who were with Rowland and Clifford's production of *The Rosary*, are spending the Summer at Magician Lake in Michigan. After the attraction closed Miss Remaly had an operation on her throat but has recovered entirely.

Margaret Illington is spending a bit of the Summer at her home in Tacoma, Wash. Agnes Quinn will spend her vacation in the same place.

Dan Sherman, of vaudeville fame, has purchased Strader's Lake, a small lake near Oneonta, N. Y., and has renamed it Sherman's Lake. He expects it will become very popular this Summer as an amusement resort.

Mr. and Mrs. Arthur Young have returned from a tour of the Western vaudeville circuits and will spend the Summer at their home in Oneonta, N. Y.

Charles J. Rich, of the Charles Frohman, Rich and Harris theatres, left Boston Monday, accompanied by his wife and daughter, to sail from New York on the *Lusitania* for a Summer in Europe. They will go at once to England and proceed to the continent later, returning to America late in August in time for the opening of the new season at the Hollis, Boston, which usually takes place on Labor Day.

The John W. Vogel's Big City Minstrels have just closed one of the most successful seasons of its career; and Mr. and Mrs. Vogel are now at their bungalow at "Vogel's Beach," Buckeye Lake, Ohio, for the Summer. Mr. Vogel is the proud owner of a new and beautiful launch *The Minstrel King*, designed by himself and built by one of the largest boat building companies in Michigan. It is of the racing type, and it is said that he is winning all of the prizes in the long and short distance contests at the lake this Summer. While Mr. Vogel is enjoying a much needed vacation, he is also combining business with pleasure and is looking after every detail concerning his next season's production, which is about completed.

Harry Corson Clarke and Margaret Dale Owen, who have been making a pleasure tour of the Coast, spent one month at Seattle, one month at San Francisco, and have settled down to lead the simple life at Los Angeles for the months of June and July—enjoying the fishing at Catalina and attending the "first nights" of the many new plays now being produced by the new Morocco-Blackwood companies.

J. M. Welch, general manager for Cohan and Harris, will be a passenger on the White Star Line's newest and hugest ocean ferry, the *Olympic*, when that Leviathan sails for her maiden New York to Southampton trip on Wednesday, June 28. An automobile tour of Italy and France is included in Mr. Welch's continent itinerary, which also calls for him to remain abroad six weeks.

Charles Corwin, having finished a long season in stock at Muskegon, Mich., will spend the Summer at his home, Carthage, Ill., next season. Mr. Corwin will be seen in his original part of the *Yankee Doodle Boy with A Royal Slave*. Manager Bubb has also signed Mr. E. C. Olson for the coming season.

Sailing on the *Kaiser Wilhelm der Grosse*, on June 20, were Mr. and Mrs. David Warfield and Mr. and Mrs. Albert I. Sire.

George M. Cohan will spend the Summer in Atlantic City, N. J., for which place he departed on June 16. He will spend the time in writing two new musical plays for production next season.

## BYERS INDICTED.

The Notorious Play Pirate May Get Twenty Years and be Fined \$20,000.

The Federal Grand Jury in Chicago handed in twenty indictments on June 19 against Alexander Byers, who was arrested at the instigation of the National Association of Theatrical Producing Managers for persistent play piracy. According to the old copyright law, only actors or managers could be arrested for participating in pirated performances. By an amendment of March 4, 1900, which was signed by President Roosevelt on the last day of his administration, and went into effect on July 1, 1900, anybody participating in any way can be held liable. Stenographers who copy plays, as well as those who illegally sell copies—as Byers did—may be fined or imprisoned. In securing this amendment William A. Brady specifically mentioned Alexander Byers, who not only secured plays illegally, but also bought up advertising paper for them.

Byers, although established in Chicago, is well known by his operations throughout this country and in England, where the English Society of Authors has felt his organization. A majority of play pirates in this country and England, it is asserted, purchase their supplies from Byers. Investigations are now on foot to discover the assistants who copied the plays for him. Under the law Byers, if convicted, can be sentenced to twenty years imprisonment or fined \$20,000.

The particular plays on which Byers is indicted are *Builder of Bridges*, the property of Charles Frohman; *The Country Boy*, belonging to Henry B. Harris; *Baby Mine* and *The Nigger*, belonging to William A. Brady, the latter on a lease from the New Theatre Company; *The Deep Purple*, Alias *Jimmy Valentine*, *The Melting Pot*, and *In the Palace of the King*, property of the Lieblers, and *The Climax*, belonging to Joe Weber. Byers is held for at least two reasons on every play—sending a man to copy the play, printing the play, circulating it, or producing it. In all he is held on twenty separate charges, any one of which will convict him.

## FOLIES BERGERE OUTSIDE THE FOLD.

The United Booking Offices consider the carbaret performance at the Folies Bergeres as competing with them, and consequently have suggested to their own stars the inexpediency of appearing at the Folies Bergeres. This is the explanation offered of the cancellation of Emma Carus' four weeks' contract with the Forty-sixth Street house. Later in the Summer she will play at Delmar Gardens, St. Louis, and then resume her vaudeville tour.

## A TRIP WITH PAUL GILMORE.

Plans are being made by Paul Gilmore for a Summer's tour of the Western hemisphere. When he closes his present season in Detroit on July 17 he will take a trip through Western Canada, then back through Eastern Canada and Prince Edward's Island to Boston, from which city he and his company will sail for South America. The trip will consume the entire Summer. At present he is drafting members for his company.

## ROBERT HILLIARD'S PLANS.

Robert Hilliard, who was operated upon after his return from Europe, is spending the period of his convalescence at Miss Alston's private hospital. He expects to go soon to his house in Siasconset to remain until his Pacific Coast tour in *A Fool There Was*. After the tour he will produce a new play on Broadway in February.

## HENRY MILLER INDISPOSED.

The Alhambra Theatre lost its headline act, Henry Miller in Clyde Fitch's *Frederic Le Maitre*, last week on account of Mr. Miller's illness. He was confined to his apartment in the St. Regis from Monday till the middle of the week with a severe attack of bronchitis. Although still hoarse Mr. Miller is able to be about.

## THE RED ROSE.

Valeska Suratt will open a Summer engagement at the Globe Theatre to-morrow (Thursday) night in her new three-act musical comedy, *The Red Rose*, by Harry B. Smith, Robert B. Smith, and Robert Hood Bowers. Philadelphia and Boston have already seen the play.

## BON VOYAGE, SARAH!

Since her arrival in this country on October 28, last Autumn, Sarah Bernhardt has traveled 25,000 miles and has given 285 performances in 108 cities. Ninety were one-night stands. More than a million dollars has been taken in, of which she will receive \$250,000, to take back on *La Lorraine*, on June 22. No wonder she approves of America.

Madame Bernhardt coupled Omaha and Boston with indiscriminate rapture, commented on the transform-

ation of prairies into cities, and declared that American men are slowly improving. In time she thinks they may equal the women, who are second only to the ladies of Paris. She does not approve of towering buildings, nor of erratic weather; but then, those are small drawbacks.

During her trip, she explored a copper mine at Hancock, Mo., on May 31, and outside of New Orleans she went gunning for alligators in the bayous.

After a Summer at *Belle Isle-en-Mer*, she will fill an engagement at the Colosseum, London, in *L'Aiglon*, *Jean d'Arc*, *Camilie*, *Fedora*, and other plays. Six weeks later she will appear in *Lucretia Borgia* in her own theatre.

## GOSSIP OF THE TOWN.

Henry W. Savage has made the following engagements: *Nestor*, *Lennon* for the part of *Wealth in Everywoman*, *Richard P. Backing* for the part of *Trin in The Girl of the Golden West*, and *Jacqueline Blaney*, an English actress, for the part of *Mrs. Jimmie Wellington* in *Excuse Me*.

Elith Reumert, a Danish actor, arrived in New York on June 15. Mr. Reumert is a member of the Royal Theatre in Copenhagen. He will give a series of readings in this country from Hans Andersen's fairy tales.

Ernest Schnabel, former manager of the Maude Hillman company, will shortly return to New York after an absence of two years. Mr. Schnabel has been in Mexico and has witnessed several of the skirmishes during the recent war. He promises a repertoire of hair-raising stories for his friends.

Charles Dillingham has announced that John Barrymore will co-star with Thomas Wise in *Uncle Sam*, a new comedy by Ann Caldwell, before he begins his own starring engagement. *Uncle Sam* is to be produced at the Globe Theatre in August. Mr. Barrymore will remain in the cast only during the New York run.

Special features are becoming a part of the prosperous run of *The Pink Lady* at the New Amsterdam Theatre. The next will be the *Le Satyre* bracelet souvenir matinee on July 1, to mark the 175th performance of this musical comedy. A *Le Satyre* bracelet will be presented to every lady who occupies a seat in any part of the house.

Bertha Stensel, of Rochester, N. Y., will be a member of Joe Weber's road company in *Alma, Where Do You Live?* next season.

Marthe Lenclud, the featured French actress of the Folies Bergeres, announces her engagement to Comte d'Aultremont of Brussels. She retired on Saturday night from the cast of the restaurant-theatre-music hall in Forty-sixth Street.

Malcolm Strauss, the artist and illustrator, was married to Katherine Agnew MacDonald, a show girl at the Winter Garden, by Rev. George Alexander Young, of Christ Church, on June 18. Mr. Strauss was engaged to the late Lotta Faust at the time of her death.

On account of an accident to Theodore Fiebus, of the Academy of Music Stock company, James Young on a few hours' notice assumed the role of Romeo in *Romeo and Juliet* given at that theatre last week.

Virginia Hammond was married to E. Edwin Grady in Chicago on June 8. She has just signed a two years' contract with Sothern and Marlowe, but doubtless will cancel that contract.

Edna West gave a *bon voyage* party in her apartments on Eighty-fifth Street for Mary Cecil. Many professional and literary people were present. Among them were Margaret Wycherly, Dorothy Rossmore, Alice Knowland, Kenneth Davenport, and Harold Vosburg. Miss Cecil sailed on June 7.

Owen Davis is revising the libretto of *Little Nemo* for Al. H. Woods. The original libretto, based on Winsor McCay's cartoons in the *Sunday Herald*, was by Harry B. Smith. Victor Herbert's music will be retained. Mr. Woods promises a midget production of the piece.

## AMATEUR NOTES.

Frank O. Hale has severed his connection with the Algonquin Dramatic Club of Brooklyn and joined hands with the United Players' company. In the future Mr. Hale will put his best efforts in coaching all the United's productions.

Seniors at Wellesley presented Hauptmann's *Sunken Bell* on June 10, in Rhododendron Hollow. In the cast were Marguerite Bartlett, Nellie Reeder, Marjorie Wyatt, Gertrude Rugg, Helen Frazier, Eula Ferguson, Gladys Piatt, Belle Murray, Helen Paul, Marion Watson, and Edith West.

Seniors of Drake University, Des Moines, presented *Pinero's Sweet Lavender* on June 12. In the cast were Ray L. Nye, Bessie McCash, Ivan Bloom, Ines Downing, Gertrude Herman, Ralph Nichols, Nina Gregg, Harry Kinney, George Moore, Jesse L. Bader, and Forrest Myers.

The Flushing Society Circus netted \$10,000 for the new hospital at Flushing, L. I.

## YOUNG ACTORS GRADUATED.

Commencement at the Chicago Musical College  
Introduces Several Clever Pupils.

Commencement exercises of the Chicago Musical College School of Acting in the Ziegfeld Theatre on Monday night, June 12, were more notable for excellent acting than for many seasons. J. H. Gilmour, the Empire Theatre leading man of recent seasons, who now directs the school of dramatic art in this college, seemed to have had plenty of ability among his pupils to use in the four little plays of the bill, and with his usual skill in triumphing over the obstacles of first steps in acting he enabled his bright young people to hold the interest of the audience from beginning to end.

The varied bill began with a strong little tragic play, *The Hulks*, by F. C. Farrington. The scene was in the cottage of a convict just home after serving ten years. Joseph Singer played the convict with evidently complete understanding and right appreciation. With the advantages of an excellent voice and rational manner he made the part stand out properly. Nannie Houk played the wife well, and Walter Geer imparted real life to the brigadier.

In the next little play, *The Forbidden Guests* by John Corwin, there is a conspicuous, trying emotional part, that of a young widow. It extends through the entire play, but it was in clever hands, for Audrey Gilmore, who played it, was always most natural and appealing, especially excelling in voice, enunciation, gestures and suggested feeling. Miss Gilmore is a daughter of J. H. Gilmore, the director of the school. Nathaniel Kippen, who played the bust of the father, did it admirably, his posing and few speeches being equally clever.

In the Howells comedietta, *Self-Sacrifice*, Guerda Henius showed unusual proficiency as Miss Ramsey, and Stella Reynolds played Miss Garnett brightly. George Ira Everett evinced ease and assurance as Ashley.

The concluding playlet was a production, the first performance of *The Pioneers*, written by James Oppenheim. It was an incident of Eastern people pushing out West over the plains in spite of Indian dangers and being visited with the expected, a sudden onset of the savages. The author introduced his drama with a rather long rhapsody of American development, institutions, character and destiny; and he stopped the action of the play to transmit further rhapsodical indulgences of length until he missed the aim of dramatic compositions. The playlet had some "atmosphere," and the young actors did remarkably well in speaking the long dissertations of the poetic portion of the drama. It introduced at least one student who seemed equipped by nature to act, Halworth Stark, who played David Morrow. His voice was excellent and his manner seemed to include few if any peculiarities to overcome.

All of the four plays were staged with Mr. Gilmore's customary skill and care, and were up to the high standard set by the Chicago Musical College in the many public performances it gives during the school year. The handsome Ziegfeld Theatre, which is a part of the college building, offers especial advantages for productions and for benefiting the pupils with actual experience behind the scenes of a regularly equipped theatre.

## DISSOLUTION OF VAUDEVILLE FIRM.

Keith and Proctor, the well-known vaudeville firm, will be no more after this season. B. F. Keith on Feb. 18 applied to the Supreme Court of Maine, in which State the firm was incorporated, for a dissolution of the partnership, but F. F. Proctor objected. At the hearing in Portland on June 15, at which both Mr. Keith and Mr. Proctor were present, no opposition was made to the motion to vacate the temporary receivership, and now the only difficulty will be encountered in the disposal of the Keith and Proctor joint interests, which include, besides the Fifth Avenue Theatre, about six other New York houses. All but the Fifth Avenue Theatre are moving picture and minor vaudeville places.

## TO ADVERTISERS

As Tuesday, July 4, will be a legal holiday, THE MIRROR to bear date of July 5 will go to press in advance of the usual time. Advertisers will please note that no advertisement for that number can be received later than noon of Saturday, July 1.

## EVERYBODY.

A dress rehearsal of a modern morality play, called *Everybody* and written by Peter G. Patti, was given at the Amsterdam Opera House on Wednesday afternoon, June 14. The sketch is in four scenes and runs about half an hour. It is destined for vaudeville and should be a success, for it moves with directness and speed, except the second scene, which is rather confused. The sketch has an interesting story, which is unfolded humorously. In the first scene, a street at luncheon hour. *Everybody* meets *Shirk*, *Pleasure* and *Luck*, and for them leaves *Work*, *Advice* and *Honesty*. Although *Future*, a drunken wretch typifying *Everybody*'s end advises against idleness, his warning is not heeded. In the second scene, a pool room, *Everybody* plays the ponies. *Sport* comes along and having money lures *Luck* away. After her departure *Everybody* loses everything, and his friends desert him. In scene three *Everybody* in a ragged condition solicits aid from his former associates, but all pass him by except *Advice*, *Honesty* and *Work*, with whom he is reunited. In the fourth scene, a business office, *Everybody* casts off all but his steadfast friends, *Advice*, *Honesty* and *Work*. The cast:

Everybody	B. Campbell Travers
Work	Frank Sargent
Honesty	Frank I. Frayne
Advice	John Saunders
Shirk	Hayden Clifford
Future	Milton Nobles, Jr.
Sport	Frank Sargent
Pleasure	Katharine Scott
Luck	Adelaide Matthews
Fortune	Adelaide Matthews

Mr. Travers was a commanding *Everybody*, and John Saunders played *Advice* with conviction. Katharine Scott made *Pleasure* light and nervous, but at times pitched her voice in an unintelligible tone. This fault was due to hurried speech. Adelaide Matthews gave a more defined interpretation of *Fortune* than she did of *Luck*. She seemed to understand the character better. Frank I. Frayne and Hayden Clifford were satisfactory. The best work of the cast was done by Milton Nobles, Jr., who unfortunately had only two short scenes as *Future*. Those scenes, however, stood out prominently. Mr. Nobles has a clear, strong voice, no mean asset to an actor, and is an excellent reader of lines. The entire company worked hard, and the production, barring some slight hitches to be expected at a dress rehearsal, moved with surety.

## VAUDEVILLE MANAGERS AND ACTORS CLASH

The first battle between the Vaudeville Managers' Protective Association and the White Rats Actors' Union of America is at hand. Harry Mountford, secretary-treasurer of the White Rats, has sued the Managers' Association for \$250,000 for alleged libel, and the managers have sued *The Player*, the official organ of the White Rats, and Mr. Mountford for \$150,000 each for alleged libel. Mr. Mountford bases his complaint on an article printed and circulated by the Protective Association, and the latter bases its complaint on an article in *The Player*. Both sides were served with a summons on Wednesday. The complaints are returnable in twenty days.

## Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of soc., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

## SMITH SENIOR DRAMATICS.

The Merchant of Venice was presented on June 15, 16 and 17 by the senior class of Smith College, according to a long established custom of offering a Shakespearean play as a feature of commencement. The play—directed by Mr. Alfred Young, of New York, and Miss Ludella Peck, of the department of Elocution and Dramatic Expression—was the usual success from the standpoints of scholarly interpretation, ease of action and spectacular beauty of a refined order. The Venetian street scenes were attractively colored, and the animation of their passers-by—whose entrances and exits often were by gliding gondolas or over a bridge and down broad stone steps—was very realistic.

Two distinctly effective additions through the wealth of personal material, long and carefully trained for "mob" effects, were the lively street picture upon which the certain first rose and the fragments of picturesque carnival costume and frolic running over into the closing of the street scene after Jessica's flight with Lorenzo. In this subdued brilliant way the life of the streets played through the familiar story which gained fresh interest through the handling of these students who had devoted nearly a year to preparation. The class has a number of students well adapted in size and voice to the men's parts, and this with the preponderance of youthful and beautiful parts among the characters, and the few old men and comedy parts (where girl interpretation usually is weakest), gave the production a spirited and refreshing rendering.

While the usual comedy of amateurs seems to emphasize that this quality of acting is rarely wholly artistic or free from stereotype save with genius, none the less the *Launcelot Gobbo* part was carried through with a sense of fun highly enjoyed by the audience. Portia and Bassanio and their companions were presented with an appreciation of mood that was commendable and sometimes commanding in its hold on the audience.

*Shylock* was played with an intelligence and intensity that had telling regard for contrasts and impressively reached, especially in vocalization, more than average amateur force. An interesting feature of the cast was the number of its members playing Hebrew parts who are of that race.

This identification of parts with persons possessing the racial types of beauty and coloring and artistic ability for submergence of self in the emotional may have had something to do with a certain quality in this production that differentiated it from the long list of others produced with practically the same aim and ideal; and made it an artistic as well as the literary and picturesque success that is always realized.

Music was furnished by the college orchestra playing original compositions of members of the class and was in harmony with the production.

Principals in the cast were: Duke of Venice, Grace Clark; Prince of Morocco, Beatrice Cohn; Prince of Arragon, Esther Packard; Antonio, Myrtle Alderman; Bassanio, Katharine Ames; Salario, Ruth Griffit; Salarino, Winnie Waid; Gratiano, Charlotte Perry; Salario, Eleanor Goddard; Lorenzo, Elsa Detmold; Shylock, Miriam Levi; Tubal, Florence Plaut; Launcelot Gobbo, Hazel Gleason; Old Gobbo, Isabel Gilbert; Balthazar, Alice Thompson; A Messenger, Isabel Harder; Clerk of the Court, Barbara Quin; Portia, Elsa Baskin; Nerissa, Mary Mattis; Jessica, Helen Honigman; General Chairman, Winifred Notman; Business Manager, Marian Yeaw; Advisory Member, Leslie Church; Costume Member, Katherine Weber; Scenery Member, Katharine Whitney; Stage Manager, Marian Keith; Music Member, Margaret McCrary; Assistants to General Chairman, Gladys Burgess, Jane Martin, Anna Rochester; Assistant to Business Manager, Florence Angell; Assistant to Stage Manager, Eleanor Fisher. MARY K. BROWN.

## MARRIED, AND WILL RETIRE.



White, N. Y.

Mary Manly was married on Saturday, June 10, at the Little Church Around the Corner to William E. Worley, of Atlanta, Ga., by Dr. Houghton. A wedding supper at the Waldorf followed the ceremony, and they sailed for London on the *Mauritanis* on June 14, 1911. Miss Manly has been connected recently with Mr. Frohman's companies, playing during her theatrical career with William H. Crane, John Drew and Monck Archers. Mr. and Mrs. Robert P. Manly are her parents. She will now retire from the stage.

## FOR DREAMLAND PARK.

The agitation for the acquisition of the Dreamland site on Coney Island recently swept by fire, for a public park, is assuming gigantic proportions. The Board of Aldermen passed a resolution requesting the Board of Estimate "to take the necessary steps to acquire for park purposes the land at Coney Island, South of Surf Avenue," and the Board appointed Controller Prendergast, President Mitchell of the Board of Aldermen, and Borough President Steers of Brooklyn a special committee to investigate and report.

A resolution was presented to the Board of Aldermen on June 8 by President Steers of the Borough of Brooklyn to put Coney Island within the fire limits, so as in the future to prevent fires like the Dreamland fire.

## BAND CONCERTS BEGIN.

Commissioner Stover of the Park Department has announced that beginning Sunday, June 18, and ending Sunday, Sept. 17, forty band concerts will be given on the Mall in Central Park. The concerts will be given on Sunday afternoons, Wednesday evenings and Saturday afternoons. On Tuesday, July 4, the regular Wednesday concert for that week will be given. All the concerts will be orchestral. Arnold Volpe and Franz Kaltenborn will conduct the orchestra on alternate weeks.

## THE ABORN COMPANIES.

Of the five Aborn Grand Opera companies which toured this past season three of them have closed. The company now in Baltimore will close June 24 and the one in Chicago on July 1. They will be replaced by comic opera companies presenting *The Red Mill*, *Robin Hood*, *Little Johnny Jones*, *Mile Modiste*, *Forty-five Minutes from Broadway*, *King Dodo*, *Sergeant Kitty*, *A Chinese Honeymoon*, *The Talk of New York*, *San Toy*, *A Golden Butterfly*, and *The Sultan of Sulu*.

## CHRISTIE MACDONALD MARRIED.

Before sailing on the *Lepidol* on June 17, Christie Macdonald announced her marriage to Henry Lloyd Gillespie, of Orange, N. J. Mr. Gillespie, a man of thirty years, is the son of T. A. Gillespie, a wealthy steel manufacturer of Pittsburgh. Although the ceremony took place sometime ago, no one outside the family knew of it. Mr. Gillespie is a Yale graduate. Miss Macdonald was formerly the wife of W. W. Jefferson, fourth son of Joseph Jefferson.

## GEORGE W. PAIGE

Professor Mahoon in *The Girl From Rector's*  
(A. H. Wood's Attractions)



"...One performer merits special praise: George W. Paige, who plays the part of a fresh professor with a dry, unsmiling drollery that could hardly be improved." —*Toronto World*, Sept. 27, 1910.

"But for capable acting in a part which could easily have become idiotic rather than funny and grotesque, George W. Paige as Professor Mahoon surpassed his colleagues." —*Toronto Daily News*, Sept. 27, 1910.

"Mr. George Paige gets much legitimate fun out of the troubles of Professor Mahoon, a type of burlesque character which is very common in cheap forms of the drama, and therefore difficult to portray satisfactorily." —*Toronto Mail and Empire*, Sept. 27, 1910.

"George W. Paige creates the role of Professor Aubrey Mahoon without a flaw, taking advantage of every opportunity and winning gales of laughter and applause." —*New Orleans Picayune*, Oct. 31, 1910.

"Nameless George W. Paige who was the Professor Aubrey Mahoon of the play. His work was finished, high class comedy, and it once stamped him as a really talented artist. He is not only exceedingly funny, but every attitude he assumes in the unfolding of his part shows him to be a comedian second to few, if any." —*Daily Herald, Lexington, Ky.*, Oct. 18, 1910.

"This year's company is an excellently cast one with a half a dozen of the leading players dividing honors. George W. Paige is loaded with a lot that Willie Collier ammunition, and he delivers it in such a droll manner that his targets never escape." —*Daily Journal, Portland, Ore.*, May 1, 1911.

"But the spectator looking for fun who did not get his money's worth last night in the third act is impossible to please. When one individual, mostly in pantomime and with an occasional remark in the quietest possible tone can keep an audience convulsed for ten minutes as George W. Paige did in the part of Professor Aubrey Mahoon, that becomes artistry raised to the nth power. No more clever, quiet and seemingly unconscious comedy has been offered in recent years than this damed and simple-minded, animal, vocal and physical, of the scientist in love and looking for revenge." —*Oregonian, Portland*, May 1, 1911.

"To George W. Paige as the eccentric and simple old professor, disappointed in love, belongs much credit for his funmaking ability in the role. His doleful voice and lugubrious face are enough to incite laughter without his acting." —*Daily Tribune, Tacoma, Wash.*, May 18, 1911.

## OBER OPEN-AIR PERFORMANCES.

Under the auspices of the Village Improvement Association of Hastings, George Ober and his company will present *The Rivals* on June 28, and *She Stoops to Conquer* and *Rip Van Winkle* on June 24, near the old Flower Mansion between Hastings and Dobbs Ferry. Boxes have been purchased by William Rockefeller, Wade Hampton, William T. Gould, John R. Murlin, Mrs. Orlando J. Smith, Franklin Q. Brown, Carl Trube, Thomas F. Reynolds, William T. Burgess. In the cast supporting Mr. Ober and Miss Murillo, the leading woman, were W. H. Prendergast, Walter Woodall, Avon Bryer, Edna May Hamall, Adele Ober, Baby Rodny, Marie Regina, Helen Holmes, Viola Savoy, Beresford Lovett, and Alice Hill. The same company played on June 17 at Beechwood, Scarborough-on-Hudson, during the outing of the City Bank Club.

## FLORENCE WICKHAM MARRIED.

Florence Wickham, contralto of the Metropolitan Opera Company, and daughter of Judge Wickham of the Pennsylvania Superior Court, was married on June 17 to Eberhard L. Lueder, son of August Lueder of New York. Mrs. Lueder made her operatic debut in 1908 at Wiesbaden, Germany. Mr. Lueder is a broker with Lueder and Company.

## VALERIE BERGERE ENGAGED.

Miss Valerie Bergeron, one of the feature entertainers on the third anniversary programme at the New Brighton Theatre at Brighton Beach this week, has been engaged by the United Booking Offices of America as producer of its recently created dramatic department. This signal honor has been conferred upon Miss Bergeron because of her success as a producer of acts in vaudeville. Beside the act Judgement, in which she appears at the New Brighton Theatre this week, Miss Bergeron has eight others which under her management have been touring the theatres controlled by the United Booking Offices. Henry Miller a short time ago was offered \$50,000 a year for five years, but was unable to accept the position because of previous bookings for The Havoc.

## THE NEW THEATRE MANAGEMENT

Rumor is still busy with the plans of the board of directors at the New Theatre, a good share of the eligible men in New York having been mentioned at one time or another as probable successor to Winthrop Ames, the retiring manager. Report has settled latest on William Gillette, to whom, it is said, a formal proposal has already been made. Mr. Gillette last appeared in New York in a revival of his greatest successes, *Secret Service*, *Sherlock Holmes*, *Held By the Enemy*, *The Private Secretary*, and *Too Much Johnson*. He sailed for Europe immediately at the close of his run at the Empire, and is now at one of the German baths. Three of the directors are also in Europe, William K. Vanderbilt, Otto H. Kahn, and Paul D. Gravath.

## JAMES J. CLARK DEAD.

James J. Clark, for many years manager of the Gayety Theatre and later of the Star, died Thursday, in Pittsburgh, Pa., after an illness of several months. His body was brought to his home at No. 445 Bainbridge Street yesterday. Funeral services were held Tuesday morning in the Church of Our Lady of Good Counsel, at 9 o'clock, and interment was in Evergreen Cemetery. Mr. Clark was born fifty-four years ago.

## A NEW THEATRE.

Edward F. Rush will build a Louis XIV. theatre in Forty-sixth Street, next to the Globe Theatre, and opposite the Folies Bergere. It will face seventy-five feet on the street, and will cost \$150,000. Architecturally it will be of stucco and Caen stone, with bronze ornamentation.

## BERNSTEIN IN TOWN.

The *Keiserin Augusta-Victoria* brought Henri Bernstein, the dramatist, to this country on June 17. He comes from a trip to Russia, where the condition of the Jews, he says, is worse than it was two or three years ago. M. Bernstein sees no hope for his nation in Russia.

## ABORNS FOR AMERICAN OPERA.

Milton and Sargent Aborn have offered to produce the opera submitted in the recent Metropolitan prize contest, which the judges shall declare to be next in merit to *Mona*. They will give a royalty on the opera instead of a stated sum.

## LOUIS MANN'S NEW MANAGERS.

Werba and Luescher will look out for the destinies of Louis Mann next season. The play will be written by Samuel Shipman and Clara Lipman (Mrs. Mann). Miss Lipman will be a Werba and Luescher star also.

## THE SOCIETY OF THE ALUMNI.

The twenty-first annual meeting of the Society of the Alumni of the American Academy of Dramatic Arts was held on Thursday, June 15, and the attendance necessitated the use of the room adjoining the alumni room. Representatives of many of the classes made excellent reports and promised well for the coming year.

The agency department, under the direction and management of Wales Winter, presented an encouraging statement. The Nominating Committee appointed,

IN MEMORY OF  
FRED J. WILDMAN

To know him was only to love him,  
With his heart made from nature's  
pure gold;  
His goodness will live on forever  
Recounted by legions untold.

DIED JUNE 4, 1911

He died as he lived with convictions  
Of how a real Christian should end,  
As we mingle our tears let's remember  
And be proud that we called him our  
friend.

—A FRIEND

Miss Murdoch is a University of Chicago co-ed

Bessie O'Bryne, in a Shakespearean recital on May 20, at St. George, Staten Island, included some original verses in honor of the coronation of George V. She was assisted by Olive Archer, Mrs. George Quirk, Campbell Stratton, and R. Woodend.

Funeral services over the remains of Mrs. Mary Carter Kingdon, mother of Mrs. George Gould (Edith Kingdon) were held at the American Church, Paris, on June 12. The body will be buried in New York in the Autumn.

Frederick Ingersoll filed a voluntary petition in bankruptcy in the United States District Court, Pittsburgh, Pa., on June 7. His assets are \$75 and liabilities \$179,688.94.

Gerald Griffin has just finished thirty-six consecutive weeks in vaudeville. He traveled last week to open in Spokane on June 18 on the Orpheum Circuit, closing with them Jan. 7 in New Orleans, and going immediately on the United Booking Time. "This will make about ninety weeks' work," writes Mr. Griffin; "but I lose my European trip and spoil King George's coronation."

J. J. Fitz Simmons, more than a year and a half has been under a doctor's care, owing to a breakdown and recently had an attack of diphtheria. Mr. Fitz Simmons is now perfectly well, and intends to return to the stage this Fall. He has not as yet made any definite plans for engagement.

One hundred and fifty members of the Knights of the Macabees, who are in convention in New York, attended Tuesday night's performance of *A County Girl* at the Herald Square.

Arthur Lipson, whose dance number with M. Lencud in the cabaret show at the Folies Bergere, was such a big feature of the entertainment, will remain with the regular attraction, although the departure of M. Lencud necessitates the elimination of the dance from the midnight show. It is possible that later Mr. Lipson may offer a solo dance in the cabaret show.

Trixie Friganza, late star of the Chicago musical comedy, *The Sweetest Girl* in Paris, will "take a flier into vaudeville" this Summer, making her first appearance at Hammerstein's on June 26.

## RECORD OF DEATHS.

William Bley, a member of Hammerstein's Theatre orchestra, was assaulted and killed by unknown men on the night of June 15 as he was on his way home from the theatre. The murder was committed in West Thirty-eighth Street, between Eighth and Ninth avenues. Mr. Bley lived on Ninth Avenue. The police are working on the case, with few clews to help them. Mr. Bley was fifty-five years old.

Charles Bellamy Culver, a newspaperman and former dramatic critic, died in New York June 9. Mr. Culver was a graduate of Columbia College and was forty-seven years old. He was formerly dramatic critic on the *Evening World*. He leaves a widow.

Johann Severin Svendsen, a Norwegian composer, died in Copenhagen, Denmark, on June 14. He was born in Christiansa on Sept. 30, 1840.

Mrs. J. J. McClellan, sister of Wilbur Nesbit, the playwright, died in Dayton, Ohio, on June 9, at the age of thirty-five years. She leaves a husband and two daughters, aged eight and twelve years.

Theo J. Boeller, one of the engineers who planned the recently destroyed Dreamland, died in Nashville, Tenn., on June 10, at the age of fifty-three years. Heat prostration was the cause of death.

Mrs. Polydore Masterlinck, mother of the Belgian dramatist, Maurice Masterlinck, died in Paris on June 18.

## Married

ANDERSON — SCHLÖTTERBECK. — John W. Anderson and Emma Schlotterbeck, at Brooklyn, N. Y., on June 11.

GILLESPIE — MACDONALD. — Henry Lloyd Gillespie and Christine MacDonald, in November, 1911.

LUEDER — WICKHAM. — Eberhard L. Lueder and Florence Wickham, in New York, on June 17.

## Died

BLEY. — William Bley, in New York, June 15, aged 55 years.

CULVER. — Charles Bellamy Culver, in New York, June 9, aged 47 years.

FITZPATRICK. — Harry Fitzpatrick, at Albany, N. Y., on June 13.

MASTERLINCK. — Mrs. Polydore Masterlinck, in Paris, June 13.

SVENDSEN. — Johann Severin Svendsen, in Copenhagen, Denmark, June 14, aged 71 years.

WILDMAN. — Fred J. Wildman, in Chicago, June 4, aged 73 years.

BOELLER. — Theo J. Boeller, in Nashville, Tenn., June 10, aged 55 years.

## DIMMERS FOR REALISTIC EFFECTS.

In the wonderful stage effects, which now delight the theatregoing public, the dimmers play the most important role. The spot lights, flood lights, color wheels, etc., have their value for special purposes, but the dimmer is the all-round artist whose electrical pencil furnishes the fine gradations of light, shade and beautiful color combinations which enhance the realism of the dramatic incidents or convert the stage settings into scenes of veritable fairyland.

Consequently, no lighting equipment for the modern theatre and stage is considered sufficient, not to say complete, unless it includes suitable banks of dimmers for varying the illumination of the auditorium, and at the same time regulating the stage lighting at will.

Recognizing the growing necessity for such a line the General Electric Company has developed a form of dimmers which, while possessing the most reliable operating characteristics, are also capable of ready adaptation to widely varying requirements.

These dimmers consist of resistance units or plates of circular form, which may be used singly or in banks composed of several plates for controlling any number of lights and for producing any dimming or intermingled color effect desirable.

In order to obtain fine gradations of light intensity each plate is provided with a large number of contact buttons, and any objectionable flickering effects are eliminated by making the resistance divisions or steps at the first or working position of the plate finer than those at the opposite position when the reduced efficiency of the lamps renders such effects inappreciable.

For convenience of operation and for facilitating adaptation to any desired arrangement of lamps, each resistance plate is provided with its own switch arm, and when several plates are combined into a bank, the switch arms are moved over the contact buttons by means of levers working on a common rod or shaft. In the interlocking form of dimmers, the individual levers may be readily and quickly locked to the shaft and the whole bank controlled by a master lever.

The possibility of burn outs is reduced to a minimum by the use of liberal values in the design of the resistance plates, thus avoiding troubles the least of which would be sufficiently disastrous to the scenic effects to cause the entire failure of an otherwise successful production.

A quality absolutely essential in dimmers is noiselessness. A noisily operating dimmer offers an intolerable interference in the case of scenes requiring intense silence. This shortcoming has been entirely eliminated by carefully grinding down the contact buttons so as to bring their surfaces on an exact level with each other, thus enabling the contact pieces on the switch arm to pass over the buttons without rattling. Furthermore, continued perfect contact is insured by providing means for maintaining the permanent elasticity of the switching device. This is accomplished by the addition of a phosphor bronze spring to the steel spring attached to the switch arm for holding the contact pieces against the surfaces of the contact buttons.

The long life or service of the apparatus is greatly enhanced by the unit resistance type of construction, since it enables the removal and replacement of any plate which happens to get out of order, without interfering with the continuous operation of the other plates. This feature is particularly important where the stage lighting is laid out on a four-color scheme with separate banks of dimmers controlling the red, white, blue and amber lights, the pocket lights on the stage, and the general illumination of the auditorium. An illustration of this double bank interlocking dimmer is seen in the advertisement of the General Electric Company on another page of *THE MIRROR*.

## THE STOCK COMPANIES.

The Wolfe Stock company closed a very successful engagement at Jacksonville, Fla., June 17, and the entire co. returned to Wichita, Kan.

Bess Lear has joined the Adele Blood Stock company in Riverview Park, Louisville, Ky.

The Garrick Theatre Stock company at the Garrick Theatre, Grand Rapids, Mich., has just closed a season of forty weeks, playing a wide range of melodramas and heart interest plays, under the stage direction of Henry Blackeller. This was the second season for the stock company.

The Garrick Theatre will be entirely remodeled before next season opens, which will be the last week in August. The house and company are under the management of W. S. Butterfield, of Battle Creek, Mich., which is now an important factor in theatricals on account of its being headquarters of the Michigan circuit of theatres commonly known as the "Butterfield time."

In addition to the ten vaudeville theatres that he controls personally, he has taken over the leases of the combination theatres in Port Huron, Saginaw, and Flint, and booking the one-night-stand houses in Cadillac, Manistee, Traverse City, Mt. Pleasant, Alma, Coldwater, Charlotte, Sault Ste. Marie, Alpena, Adrian, and Albion. Vaudeville bookings will continue to be made through the offices of the Western Vaudeville Managers' Association, of Chicago, while the legitimate attractions are handled through the general office of the circuit in Battle Creek.

The Louis Leon Hall Stock company are playing to S. B. O. at the Taylor Opera House, Trenton. Mr. Hall scored heavily as Amos Bledgood in *Are You a Mason?* The same may be said of John Dilson, who

gave a splendid portraiture of George Fisher, especially when Mr. Dilson donned the hobble skirt. His make-up and mannerisms were a complete surprise. Minna Phillips, of the Corse Payton Stock company, now playing at the Grand Opera House, New York, joined the Louis Leon Hall company at Trenton June 19, opening in *The Lion and the Mouse*. Alice Butler has become a great favorite with the Hudson Stock company, now playing in Union Hill, N. J. Dierdre Doyle closed with the Louis Leon Hall Stock company, of Trenton, N. J., June 19.

Pete Raymond and Fred G. Andrews have made arrangements with L. N. Scott, manager of the Metropolitan Opera House, Minneapolis, Minn., to play a Summer season of stock at his theatre, opening Sunday afternoon, June 25, in Gertrude Nelson Andrews' rural drama, *Eagle Tavern*. Charles Hoyt's *A Texas Steer* will be the bill for the second week, Minneapolis Big Civic Celebration, July 2 to 9. The personnel of the company will be as follows: Pete Raymond and Fred G. Andrews, managers; David J. Marlowe, stage-manager; E. T. Redden, scenic artist; Pete Raymond, Eda Von Luke, Richardson Cotton, Jane Hampton, Walter Connelly, Edward G. Landin, Frank Verne, Raymond Paine, Fred Mosley, Maud Allis, Georgie Hays, Dave J. Marlowe, Willie Allis and Charlie MacLean, Mary Bigelow, Gerard Van Etten, and William L. Crosby.

Himmlein's Associate Players, featuring Bessie Dailey, are meeting with success at Buffalo, N. Y. The company's original engagement was for two weeks only, but was extended indefinitely after the first week.

Edna May Spooner finished a season of forty-three weeks on June 17. Miss Spooner's success at the Orpheum Theatre, Jersey City, is well known. She is now playing her third Spring season in Brooklyn at the Majestic. Miss Spooner will take a vacation until the middle of August and accompany Mrs. Spooner on a Western trip.

The Knickerbocker Stock company, under the management of Murphy and Sherwood, opened their fourth annual season at Louisiana, Mo., May 22. The roster of the company includes Pearl Sherwood, Marion Anderson, Myrtle Compton, Eva Belle Vinica, Harry Sherwood, Charles J. Emmerick, Hal H. Plum, Theodore Charlton, C. M. Dunn, Eugene J. Murphy, and Janie Dunn, musical director. After fourteen weeks of consecutive fair dates the company will go into permanent stock at Hartford, Conn.

Laurence Dunbar and Sue Fisher have joined the Prospect Theatre Stock company, New York city, opening in the parts of Joe Brooks and Beth in *Paid in Full*.

The Niner Musical Stock company closed twenty-four consecutive weeks at Boone, Ia., and opened in Kansas City, Mo., at the New Alidome, for an indefinite engagement.

Jane Cowl opens on June 28 for a Summer season of stock work at the Hudson Theatre, Union Hill, N. J. Her opening play will be *Mrs. Dane's Defense*.

Marguerite Clark will join the Suburban Garden Theatre Stock company in St. Louis next month. She succeeds Amelia Bingham as visiting star.

Maude Leone, who recently closed her engagement at the Lyceum Theatre, Duluth, Minn., on account of the flattering offer, made her to play a stock star engagement at the Vancouver Theatre, Vancouver, B. C., for the Summer, is now on her way to that city with her company, the Maude Leone Players. Miss Leone is filling several dates in the larger cities on the way to Vancouver, and is meeting with great success as Carlotta in *The Morals of Marcus*. The company played the Walker Theatre, Winnipeg, Man., the week of May 28. The reception accorded them by press and public was most gratifying. Miss Leone scored a veritable triumph.

The Sisters McConnell closed their season of vaudeville bookings at the Sansouci Park, Chicago, June 10, and have gone into Summer stock with the Vandyke-Eaton company, at Juneau Theatre, Milwaukee, Wis. They will play parts in addition to giving a change of specialties each week.

F. H. Livingston has been engaged as director for the Grace Hayward Stock Company, Oak Park, Ill., next season. Mr. Livingston is well known in Chicago. Under his direction the Bush Temple Theatre established itself as the successful stock house of the city, making many original productions, notably *Ivan the Terrible*. Preliminary to the regular season, Mr. Livingston will rehearse both road productions of *The Lion and the Mouse* for the United Play Company. At present he is directing stock work in Rochester, N. Y.

Coletta Power has been engaged for second business with the Grace Hayward Stock Company, Oak Park, Ill., next season.

Rose Tiffany is with the Fairview Stock Players, Dayton, O.

## AMATEUR NOTES

At Kenilworth Inn, Fern Rock, Pa., a company of Philadelphians, under the direction of Mrs. John Jack, gave *As You Like It* on June 15. Proceeds went to the Humane Exhibit and the Rescue Stations of the Women's Society for the Prevention of Cruelty to Animals. Those who took part in the performance were Mary Curley, Helen Winneis, Marie Carter, Marion E. Mackie, Eleonore M. Preston, Helen R. Guernsey, Nora Musgrave, Myra A. Carter, Elizabeth Crispin-Smith, Gertrude R. Rueter, Ella B. Southwell, and Edna Randolph Werrell.

On Edmonia Nolley's estate at Mt. Washington, Md., under the auspices of the Ladies' Auxiliary of the Medical and Surgical Faculty of Maryland, Midsummer

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Night's Dream was presented on June 15. The cast consisted of Ade Parker, Annabelle Clark, Louise McCosh, Emily Taylor, Antoinette Blake, Mary Penniman, Lucie Myer, Hattie Ottenheimer, Adele Mealy, Lucy Gray, Emma Blake, Elizabeth Smith, Katherine Smith, Esther Watkins, Minna Gable, Edmonia Nolley, Alice Cameron, Elizabeth Sadler, Gertrude Skinner, Florence Gaskins, Helen May Marten, Mary Lucinda Mealy, Mary McKenzie, Mabel Taylor, Elizabeth Barrett, Adaline Schindler, Margaret La Motte, Elizabeth Hightman, Ida Mealy, Isabelle Stevenson, Isabelle Waters, Lubelle Shepard, Lillian Shepard, Emily Chipman, Katherine Dell, Katherine Butler, Ruth Mallard, and Ruth Barrett.

During commencement at Wabash College, Crawfordsville, Ind., the fourth annual Greek play was given on the campus, on June 13. *Iphigenia in Tauris* was presented in English. Special music used at the time the drama was played at the University of Pennsylvania was used. In the cast were G. C. Alkman, Walter J. Hubbard, Kurt F. Pantzer. A Greek Theatre in memory of Professor Henry E. McLain is among the plans of the alumni.

Rockaway Beach Hospital and Dispensary was benefited by the Cardinal Players' Club, a local organization, in Morrison's Seaside Theatre on June 18. They gave *The Three of Us*, a comedy. Prominent in the cast were Elfrida Schroll and Louis Magnolia.

Amateurs at Port Chester, N. Y., presented *The Little Deutscherman* on June 9. The operetta was composed by Edward Kinney, who directed the orchestra from the Broadway Theatre for the performance. The village green at Rye during the Revolution was the locale. Proceeds go to the United Hospital and the Rye Public Library. Principals in the cast were Miss Elena Barron, Mrs. W. L. Churchill, Miss Elizabeth Deyo, Richard E. Forrest, Howard E. White, C. Horace Connor, H. Duncan Bulkley, Edward S. Zeitz, and William H. Wallace, Jr.

West High School Seniors, of Des Moines, presented *Dr. Wake's Patient* before admiring friends and relatives on June 7. In the cast were Merrill Granger, Juanita Scott,

John Mudge, Vivian Gordon, Herbert Horton, Ethel Grover, Noble Jones, Carroll Garst, Hallie Groom, Horace French, Gladys Gilbertson, Howard van Aken, Charles Parker, Roswell Pickett, and Jessie Oliver.

Class days exercises of Adelphi College, Brooklyn, on June 14, included A Lawn Party and The Auction, two comedies.

The Elks at Oakland, on June 6, presented *The Curse of Gold*; or, *The Farmer's Revenge*, which was written by Max Horwitz. Melodramatic justice was done by the cast: Edgar Sinclair, Fred Hooper, E. J. Finney, Dr. C. L. Tindale, Fred Bards, Mike Hickox, Al. Van der Neilen, J. R. John, Arthur Morgenstern, Max Horwitz, Will H. Bray, F. A. Robertson, Press Woodruff, Frank Jackson, Thomas C. Leahy, Robert J. Sheridan, Al. Mufti, Frank Orlow, C. E. Anderson, J. de P. Tolles, Henry L. Ferry, Herbert Gram, Charles L. Lewis, Arthur Lydecker, Frank Gates, Harry Ward, Edgar Ward, James Anderson, James G. Melvin, Lawrence Hotchkiss, D. O. Dohson, Fred N. Anderson, James R. Chollar, Robert Graham.

## DATES AHEAD

(Received too late for classification)

**BARRIER, THE** Moose Jaw, Sask., Can., 21, Regis 22, 25. Brandon, Man., 24.

**BURKE, BILLIE** (Charles Frohman, mgr.); Portland, Ore., 26-28. Victoria, B. C., 28. Vancouver, 30, July 1.

**CHEVILLIER, ALBERT** Vancouver, B. C., 29, 31. Victoria, 22.

**COMEDY CLUB** (R. and E. Niles, mgr.); Lexington, Mo., 19-24. Hixsonville 24-25, July 1.

**DREW, JOHN** (Charles Frohman, mgr.); Seattle, Wash., 26-29. Spokane, 30-July 1.

**GILSON-BRADFIELD STOCK** (A. M. Bradfield, mgr.); Tulsa, Okla., 28-July 1.

**HAWTHREY, WILLIAM** (A. G. Delamater, mgr.); Detroit, Mich., 19-24. Chicago, Ill., 26—indefinite.

**NESTELL'S ASSOCIATE PLAYERS** (R. Hooper, Nestell, mgr.); Lawrenceville, Ill., 19-24, Washington, Ind., 26-July 1.

**NINER'S MUSICAL STOCK** (R. Niles, mgr.); Kansas City, Mo.—indefinite.

**SAUTERLE'S CIRCUUS** Millford, Mass., 23. South Framingham 23, Marlboro 24, Hudson 26, Concord 27. Webster 28.

## IN CHICAGO PLAYHOUSES

That's Heard in English by the Aborn Company—What Summer Attractions Offer—Announcements for the Autumn—Gossip of Plays, Players, Theatres, and Critics.

CHICAGO, June 19.—Rena Vivienne, one of the prima donnas of the Aborn Grand Opera company at McVicker's, has obliged local newspaper readers with a well-written description of the Malecon concerts in Havana.

Abbie Ingraham and Marie and Franklin Cavency, of the Cavency-Ingraham company, have returned from a special tour in Panama. They played a circuit of club houses which had an average capacity of 500, and repeated. They bring back the news that there is always a demand for good music on the isthmus, and that the Canal Zone and Panama are bound to be come popular Winter refuges.

Rutherford Mayne's play, *The Turn of the Road*, was performed for the first time in Chicago at Hull House last week by amateurs.

Frank E. Foster, secretary of the Iowa Falls Commercial Club, and a widely known correspondent of *The Mission*, who makes the letter from that city conspicuous each week, and most readable, called at *The Mission* office here last week, and probably hastened thence across the street to see Mayor Harrison.

Victor Herbert may not want it known that he is doing two a day in Chicago during hot weather, but the fact has crept into the newspapers. His orchestra is heard afternoons and evenings at the Piano Fair in the Coliseum.

The Man from Home will open the Grand Opera House for the new season Sept. 4.

Thais, the opera, first time here in English, was smoothly, interestingly, and artistically given by the Aborn company at McVicker's last week. It attracted large audiences and won general praise in the press. Tuesday night Lois Ewell and Louis Kreidler were singing Thais and Athanael. Miss Ewell looked sufficiently handsome in the first and second acts and sketched the character of the gay favorite effectively. In the emotional scenes of the latter part of the play she was unusually convincing. Miss Ewell's voice is fine and clear, and her singing of the numerous strong scenes of persuasion, appeal, and grief was skillful and satisfying. She sang the oasis scene beautifully and the audience quickly responded. Mr. Kreidler stood side by side with Miss Ewell in their esteem. He gave a big, fine, beautifully sung interpretation of the monk, always strong, dignified, adequate. Henry Taylor looked and sang Nicies sufficiently and Conte Enzo Rosane's rich voice caused especial interest in the brief part of the aged Palemon. Edmund Day's Two Hundred Miles from Broadway. Aubrey Yates and Emerin Campbell were both capital in it.

Robinson Newbold, reflecting Raymond Hitchcock in *O What a Difference*, and Mr. Newbold and Louis Gribben in a comedy duet, each in a comic imitation of the opposite sex, were other popular entertainers in the best vaudeville manner at the Majestic last week.

Frederic Hatton, the *Evening Post* critic, has done his bit to help Charles Frohman in what he says is a moment of need. He has announced that the blonde Billie Burke is without a leading man, and that there is an opportunity for some young blonde Apollo. It is hoped that these few lines will, as it were, pass the word along to the rescue of Mr. F.

Maggie Pepper having left the Illinois, the remaining midsummer bills are: Aborn Opera co. in Tales of Hoffman at McVicker's; The Seven Sisters at Powers' Get-Rich-Quick Wallingford at Olympic, Lyman Howe pictures, Garrick; Heart Breakers, at the Princess; Nora Bayes and Jack Norworth, in Little Miss Fix-It, at the Chicago Opera House.

In the fresco grand opera embellishments of the band concerts at the White City are Diana Bonnar, Amadeo Baldi, Madame Schatz, and Frank Mariano.

There was a slight inclination to think W. H. Biisque was from Paris until it was learned that the writer of Good Old Billie, at the Whitman soon, was the author of English comedies.

Feastened cakes of ice are the newest decoration for theatre lobbies on hot days. Originated by Manager George Kingsbury, of the Chicago Opera House. Basic principle, hypnotic suggestion.

Tetrasinski will sing in six productions of the Chicago Grand Opera co. at the Auditorium next season.

Mary Garden will be seen first as Carmen with the Chicago Grand Opera co. next season.

OTIS COLBURN.

### PHILADELPHIA.

Bernhardt in a Double Bill—Other Summer Attractions at the Theatres.

PHILADELPHIA, June 20.—Sarah Bernhardt came here last Thursday night, and showed her powers were still undimmed. The audience at the Forrest Theatre was limited in numbers by walls and roof, and was charmed by the artistic presentation of Maeterlinck's Sister Beatrice and Andre Theuriet's one-act drama, *Jean Marie*.

Irene Franklin was the shining star of last week's Summer bill at Keith's. The charming song interpreter and character impersonator had to respond to an unusual number of extra recalls and the longer she stayed the better she took. On a Shopping Tour, a comedy sketch by Leona Thurber and Harry Madison, was splendid, and a

lectured to hold the attention of adults and children. If the high tone and the interesting variety are to be maintained the Garrick's problem for the Summer would seem to be solved. The runaway train forms an excellent climax for the end of the programme, and such natural history pictures as those of wild birds feeding their young in their nests have a peculiarly fine effect and strong appeal. They would delight Mr. Edison, according to a recent interview, in suggesting useful possibilities of moving pictures.

Mary Johnson is playing in Little Miss Fix-It in place of Osa Waldrop.

Jean Murdoch, a young Chicagoan, succeeds Laurette Taylor this week in *The Seven Sisters* at Powers', and Barbara Tenent is to replace Cariotta Doty. Miss Taylor is to have a vacation. She will not return to *The Seven Sisters*.

The new season of *The Girl I Love* will start with a three weeks' engagement at the Auditorium, as the bill for the annual benefit of the Policemen's Benevolent Association.

Homer Lind joined the opera co. at McVicker's last week to sing in *The Tales of Hoffman* this week.

The Lady from Oklahoma is to be played soon at the Cort with a co. headed by Elsie Shannon and Herbert Kelcey.

Eddie Foy dances with only one foot, but he manages to keep his audiences interested in that. He was evidently popular at the Majestic last week, though his miscellany was not remarkable for any reason. His opening song about Chicago was an effective introduction and "Chicago wife neglectors who meet chorus girls at" a downtown restaurant was a bold finish of the ditty which the audience especially applauded. Another song about Englewood, a bit of his Hamlet travesty, and all was over. Rivaling the bill-topper closely Will Rogers, the only rope-throwing comedian except Fred Stone, caused constant laughter and closed with plenty of applause. Harry Tate's Motoring seemed to have lost none of its favor or clever acting, and Bernard and Dorothy Granville added a great deal to the general good impression of the bill. Mr. Granville's speech to the audience was unusually reliable and successful from its good substance and delivery, and his dancing prevailed as usual.

Another good little play was in evidence last week in vaudeville at the Majestic, Edmund Day's Two Hundred Miles from Broadway. Aubrey Yates and Emerin Campbell were both capital in it.

Robinson Newbold, reflecting Raymond Hitchcock in *O What a Difference*, and Mr. Newbold and Louis Gribben in a comedy duet, each in a comic imitation of the opposite sex, were other popular entertainers in the best vaudeville manner at the Majestic last week.

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minstrel turn. From Virginia, in which Alexander and Scott were the principals, was a pleasing novelty. The rest of the programme was varied and entertaining, and included a series of new daylight motion pictures.

Facing the Music, a comedy which was a vehicle of Henry E. Dixey to reach stardom, was produced last week by Lafferty's Orpheum Players at the Chestnut Street Theatre. There will be several changes in the cast of the stock company, besides the re-engagement of William Ingersoll. Monsieur Beauchaire was played this week and the other new faces were Carolyn Gates, Grant Lafferty's new leading lady, and Miss Little Briscoe, who is an old favorite here. Every one is interested in new faces, and it is thought that these changes are a move in the right direction.

Manager William W. Miller has as his headliner this week at the William Penn Walsh, Lynd and co. in the melodramatic playlet, *Huckin's Run*. Blanche Baird is here with a bunch of new songs and a piano-logue specialty, and Caroline Franklin and co. appear in a sketch entitled *The Club Woman*.

The Theatrical Managers' Association of Philadelphia now has a charter, and its officers, as was announced exclusively by *The Mission* several weeks ago, are Frank Howe, Jr., president; Harry T. Jordan, vice-president; Israel Kaufman, treasurer, and Thomas M. Love, secretary.

A unique amateur performance of *As You Like It* was given last night in aid of the Human Exhibit and Rescue Stations of the Women's P. S. F. C. A., on the grounds of the Kenilworth Inn, Fern Rock June 15. The play was very creditably produced under the direction of Mrs. John Jack, of the Edwin Forrest Home, who was known on the stage as Annie Harriet Firmin. None of the cast had ever appeared professionally. Those who took part are Mary Curley, Helen Winnels, Marie Carter, Marion E. Mackie, Eleanor M. Preston, Helen B. Guernsey, Nora Musgrave, Myra A. Carter, Elizabeth C. Smith, Gertrude R. Reutter, Elia B. Southwell, and Edna B. Worrell. J. SOLIS COHEN, JR.

### ENGAGEMENTS.

Henry B. Harris has engaged Clifford Leigh, Beatrice Bertrand, and William H. Burton for Robert Edeson's support in George Lafferty's new comedy, *The Cave Man*, which will open out of town on Labor Day. The same manager has secured James Seely and Percival Moore for Edgar Selwyn's support in *The Arab*, which opens in Philadelphia on Sept. 4.

Frank Losee has been engaged by the Authors' Producing company for the leading role in the Western company of *The Gamblers*. Charles Hayes will act as press representative for one of the four companies in the same piece.

The Shuberts have engaged Albert Froom for leading character work at the New York Hippodrome for next season. Mr. Froom will spend the Summer in England.

Nesta de Becker has been engaged for *Rebecca of Sunnyside* Farm next season.

Allen Pollock will appear next season in Wagenhals and Kemper's production of A. E. Thomas's play, *What the Doctor Ordered*.

Vivian Blackburn, the *Vanity of Everywoman*, will play Mrs. Whitcomb in the Boston company of *Excuse Me*, opening in that city in August.

Harry Braham will play the role of Stu in the Chicago production of *Everywoman*, opening in September.

The Authors' Producing Company has engaged Charles Mackay for the role of Willibur Emerson and Lillian Kemble (Mrs. Mackay) for the role of Catharine Darwin in the company that will tour through the South in Charles Klein's *The Gamblers* next season.

Ernest A. Elton, who played the role of Wilkins in *The Earl of Pawtucket*, at the Madison Square Theatre in 1908, has been engaged by John Cort for the same part in his revival of the Augustus Thomas comedy in which Lawrence D'Orsay will again be the star.

Geoffrey Stein, who succeeded Tully Mar-

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shall in Clyde Fitch's *The City*, has been engaged by the Authors' Producing Company to succeed William B. Mack in the role of George Cower in Charles Klein's *The Gamblers*.

Jane Oaker will play *Everywoman* in the Western company which Henry W. Savage is forming to present Walter Brown's morality play on the Pacific Coast.

## ON BOSTON STAGES

But Three Regular Theatres Left Open—Current Amusements and Plans—The Stock Companies—  
Benton's Gossip.

(Special to The Mirror.)

BOSTON, June 20.—One more of the houses in Boston has closed for the summer, the Tremont, and now only three are left open to furnish hot weather theatricals. The closing has been much earlier than usual this year, and not a single announcement of a positive nature is made for the Fall.

Both stock cos. make changes of bill this week, and that policy will continue for the Summer. At the Castle Square John Craig's Players put on *The Lottery Man*, which was seen here only a few weeks ago at high prices at the Majestic, and which now made a big hit with the stock co. Donald Meek is at his best in farce, and he was as successful in Cyril Scott's role in this play as he was a failure in many respects as Hobbs, the grocer, in *Little Lord Fauntleroy*.

Lindsay Morison's forces at the Majestic had a decided innovation by putting on *The Man Who Owns Broadway*, the first musical comedy that they had ever tried. Wilson Melrose was certainly versatile to take up Raymond Hitchcock's old character, and Eleanor Gordon easily followed Flora Zabelle. Mrs. George A. Hibbard, widow of the late Mayor, remains in the co. to play Miss Curtiss, and Rose Morison is excellent as Anna.

Ralph Hers has had his stay at the Colonial still further extended, and he is now in the fifth week of his engagement there. Della Niven has joined the co. to play Mrs. Melville, and Georgie Kelly is another newcomer, replacing Frances Demarest. The skeleton song is now effectively given as a duet by Polly Prim and Ernest Truax.

Keith's has a decided musical novelty this week in the Meistersingers—the union of the Weber, Harvard, and Shubert Male Quartette. The twelve men had sung together for the Masonic meetings of the Scottish Rite, but this is their vaudeville debut. The others in the bill are Onita, the Five Piroccolis, Thurber and Madison, Richards, Haines and Videocq, Snyder and Buckley, Lester, Loraine and Quinn, and Deimond and Oneida.

Out at Norambega Park the open air theatre has Mile. Cecile, Dixon and Dixon, the Marathon Quartette, Carberry Brothers, and the Vanillas.

Black Bass's Louisiana Blossoms give plantation novelties for the week at Austin and Stone's, and there are double vaudeville bills in addition.

The Pop concerts have started in their last week but one at Symphony Hall.

For the vaudeville at the Bowdoin Square the list includes the Ocean Four, the Sheldon Brothers, Leavitt and Dunsmore, Charles and Sadie MacDonald, and Nalon and Clayton.

To open the week at the Orpheum are the Clevelands, the McGarry pair, Gruett and Gruett, Louis and Harr, Gardner, the Three National Comiques, and Juliet Wood. Joe Wolfe and his girls head the list at the Globe, where other attractions are Grimm and Satchell, Melvin and Thatcher, Norman, Jack Cianane and Jack O'Donnell.

George N. Brown gives exhibitions of walking as a headliner at the Hub. Others there are Caillouette, Helen Primrose, and House and Nichols. Harry La Marr comes later in the week.

The Medford Boulevard opened with the Village Choir, Rastus Brown, the La Salle Trio, the Hennings, and the Faust Brothers.

Ernest Lambert was taken ill the last day of the engagement of Valeska Suratt at the Tremont and could not appear afternoon or evening. One of the chorus men took his part in *The Red Rose*, and thus saved the performances. It is hoped that Mr. Lambert will recover in time for opening the New York engagement at the Globe.

John B. Schoefel, manager of the Tremont, who has been confined to his home for more than a week, is now reported as convalescing.

George Kelly was called to New York last week by the illness of her husband.

Howell Hansel is rehearsing this week with the Castle Square forces and will reappear there next week in *The Genius*. Meantime Lindsay Morison is arranging for a revival of *Zaza*, in which Mrs. Carter's old character will be played by Eleanor Gordon.

The White Rats of Boston held an impressive memorial service in Scenic Temple last week at which impressive addresses were made by Rev. William H. Van Allen, of the Church of the Advent, and Rabbi M. M. Eichler. Tony Williams, chairman of the Memorial Committee, delivered the eulogy. This was a very appropriate place for the service, as it was formerly a church—Berkeley Temple.

Gertrude A. Lovering, a young woman from Somerville, who was best known as an elocutionist and reader, although she had appeared upon the stage as a member of the stock co. at the Bowdoin Square Theatre, was found drowned in the bathtub of a room of Hotel Hollis, on Tremont Street. She had gone there in the afternoon and had registered under the name of Madeline Miller. Later the men at the hotel heard the sound of running water and, forcing the door, found the dead body as if she had fallen over into the tub and

had been unable to rise. Writing on a card in a pocket established the identity. She had been suffering from a nervous breakdown for some time since the death of her mother, and she had not been out of her house until the morning when she started for Boston.

Two new engagements made by Henry Russell for the Back Bay Opera House and announced by cable are Christina Heilane and Florence De Courcy. They are about as well known to Bostonians as some of the others announced in the course of the early part of the Summer.

The foyer of the Boston is being used as a store for the sale of rubber overcoats and that of the Park for souvenir postal cards. That goes to show that the mid-Summer dull season certainly has arrived in Boston.

JAY BENTON.

WASHINGTON.  
Plans for a New Theatre—Excellent Opera by the Aborns—The Stock Companies.

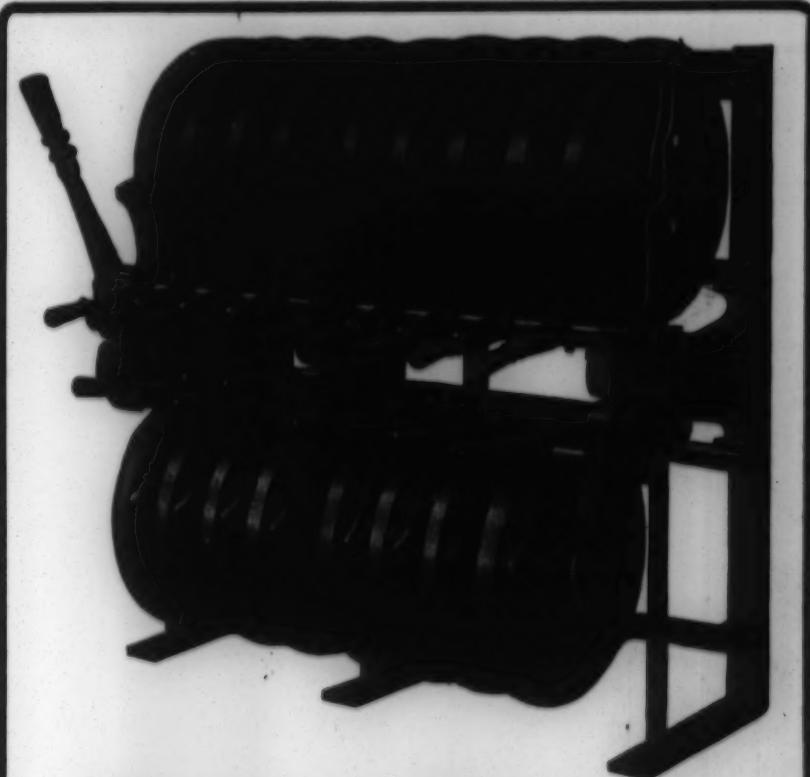
WASHINGTON, June 20.—The tenth week of the Columbia Players' successful season began Monday to another jam, when the bill was *The Melting Pot*. The co. is admirably cast. A. H. Van Buren in the leading role achieved pleasurable distinction. Frances Neilson is attractively engaging as Vera Revendal, and other parts are capably acted by Everett Butterfield, Frederick Forrester, George W. Barbier, Stanley James, John M. Kline, Emilie Melville, Louise Mildenauer, and Carrie Thatcher. Edwin H. Curtis deserves praise for the direction of the performance, and Scenic Artist Stephen Golden is responsible for an attractive new scenic environment. Last week's most laughable presentation, *Before and After*, had as distinguished visitors Wednesday night as a fitting finale to the day's patriotic exercises attending Flag Day. President and Mrs. Taft, accompanied by Mrs. Taft's sister, Miss Herron, of Cincinnati; General Clarence Edwards, and Major A. W. Butt, the Present's aid. Next week, *An American Widow*.

The Aborn Opera co., whose engagement at the National Theatre, continues successfully, divides the current week with *Faust*, and *Cavalleria Rusticana* and *I Pagliacci* commencing Monday night with *Faust*. The cast presents at alternate performances Elena Kermes and Jane Abercrombie as Marguerite, and in the title-role Salvatore Sciarretti and Leonid Samaloff. Others of distinct prominence are Herbert Watterous, one of the best of *Mephistopheles*. William G. Stewart as Valentine, Val Homan as Wagner, Zoe Fulton as Belbel and Marie Louise Rogers as Dame Martha. In the concluding operas Misses Abercrombie and Kermes will sing the prima donna roles of Santuzza and Nedda in *Cavalleria* and *Pagliacci*, respectively. Messrs. Sciarretti and Samaloff will share the tenor roles of Turridi and Caneo. William Schuster will be the Alfo in the former, and William G. Stewart, the Tonio, in the latter. Next Sunday night the combined forces of the Baltimore and Washington cos. will appear in a grand operatic concert.

Trelawney of the Weis is the well-chosen selection for the Vagabonds Stock co. bill at the Belasco for the present week, in which the co. reinforced by the engagement of Virginia Pearson, late of Robert Hilliard's co. for the part of Avonia Bunn, Percy Standing, and Sheldon Lewis, and signalled by the return to the leading business of Charles Hopkins as Ferdinand Gadd and Violet Vivian as Rose Trelawney, a performance in which Fuller Mellish, Lionel Belmore, Florence Huntington, and Mrs. Stanhope Wheatercroft in meritorious character parts, adds charm to an otherwise excellent performance. Next week, if I Were King.

One of the most delightful successes of the Vagabonds performances at the Belasco Theatre last week was the presentation as an after piece to *The Lottery Man* of Henry Irving's one-act play, *Waterloo*, in which Fuller Mellish gave a masterful portrayal, wonderful in its detail of the old corporal who had fought half a century before at the great battle. Mr. Mellish had strong assistants in Lionel Belmore as Sergeant Archie McDonald, Marguerite Snow as Norah, the corporal's grand niece, and Emmett C. King as Colonel James Medwinter.

A building permit was issued during the past week by the commissioners of the District of Columbia to the Riggs Realty Co. for the erection of an eight-story fireproof theatre and office building at Fifteenth and G streets, Northwest, directly opposite the United States Treasury Department. Architect J. H. de Sibour and builders, Wells Brothers and Co. of New York, estimated cost of the improvements \$750,000. This is the site of the old Riggs Hotel and adjoining bank property, acquired for the purpose, the extra cost of which is not mentioned. Plympton B. Chase, of Chase's Theatre, will be the lessee of the new property when completed for the continuation of his vaudeville enterprises, when he is forced to remove from his present quarters through governmental purchase.



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The Cosmos vaudeville bill, in connection with their notable picture display, presents the Guatema Banda Marimbara Quartette of excellent string musicians. Higginson Phelps-Kelly co. appear in a new version of an old minstrel offering entitled *Casey's New Job*. Others of prominence include Kathleen De Voie, Fraley and Albert, and Fred Tucker.

Bertha Shalek, one of the principal prima donnas of the Aborn co., is the author of a musical vaudeville one-act play, entitled *Tonga*, which deals with Japanese life, which will be elaborately presented with accompanying scenery and a selected cast next season in the leading vaudeville houses.

JOHN T. WARDE.

### CURRENT AMUSEMENTS.

Week ending June 24.

ACADEMY OF MUSIC—Stock co. in St. Elmo—12 times.

ALHAMBRA—Closed.

BROADWAY—Closed June 8.

CASINO—Pinsfore—4th week—25 to 32 times.

COLONIAL—Closed June 18.

COLUMBIA—Merry Whirl Burlesque—2d week.

DALY'S—Grand Opera co. in repertory—2d week.

POLICE BERGERE—Revues—9th week.

GAETY—Excuse Me—19th week—146 to 153 times.

WINTER GARDEN—Overture Hoffman and Russian Ballets—3d week.

GEORGE M. COHAN'S—Get-Rich-Quick—Valhalla—172 times, plus 18th week—147 to 154 times.

GLOBE—Sarah Bernhardt in *Joan of Arc* and *Sister Actresses*—1 time each; *La Vallée*—1 time; *Madame X*—1 time; *Camille*—1 time; *Commanding* June 25—Valentino Borrelli in *The Red Rose*.

GRAND OPERA HOUSE—Corm. Parson Stock in *For Her Children's Sake*—13 times.

HAMMERSTEIN'S ROOF—Vanderbilt.

HERALD SQUARE—A Country Girl—65 to 80 times.

IRVING PLACE—Italian Comic Opera in *Padua* in *Taline*—3 times; *Spring Frolle*—1 time.

KEITH AND PROCTOR'S FIFTH AVENUE—Vanderbilt.

LIBERTY—Closed June 16.

LYRIC—Everywoman—106 times, plus 4th week—26 to 33 times.

METROPOLIS—Cecil Spooner in *The Lights of London*—10 times.

NEW AMSTERDAM—The Pink Lady—15th week—114 to 121 times.

PROSPECT—Stock co. in *The Great Divide*—394 times, plus 10 times.

THALIA—The Shoemaker—65 times, plus 10 times.

THIRTY-NINTH STREET—John Mason in *As a Man Thinks*—15th week—116 to 123 times.

VICTORIA—Vaudville—matinees.

WEST END—Robert T. Haines Stock in *Imperial*—8 times.

WINTER GARDEN—Overture Hoffman and Russian Ballets—3d week.

## BROOKLYN AMUSEMENTS.

Stock Companies Making Good Records—Ross Coghlan and Daughter at the Brighton.

The Lights of London was the attraction presented by the Spooner Stock company at the Majestic Theatre last week, and practically every member of the company scored an individual triumph. Augustus Phillips enacted the role of Harold Armitage, while Edna May Spooner was his loving wife. The two stars were recalled time and again. Neil Barrett was the villain. A notable piece of acting was done by Howard Lang as the poacher. Harry B. Castle appeared first as the lodgerkeeper and then as the policeman at the bridge, his work being excellent in both roles. George Hoey was a spirited Philosopher Jack. The work of Arthur S. Byron as Joseph Jarvis was excellent. Others in the cast were Julia Varney, Florence Hill, Leila Davis, Sidney Bay Melvin, William Pinkham, and L. J. Fuller.

For the second week of his engagement, George Payton presented The Still Alarm. The cast was well selected, with Samuel H. Hardy in the leading role of Jack Manley. Mr. Hardy played the part exceedingly well, taking advantage of every opportunity. George Stora Fisher as William Manley and Ethel Milton, of the Lee Avenue company, as Cad Miller were excellent and made a hit with the audience from the beginning. Elsie Scott as Elinore Foram did good work throughout. Henry McKee was clever as Dr. Wilson, while Charlotte Wade Janois fitted nicely into the role of Mrs. Manley. Frank Armstrong made a very impressive Franklyn Fordham. Charles Greer was very funny as Joe Jones. William G. Silder as John Bird also scored. The balance of the co. were suitably cast. Three Weeks was the offering at Phillips' Lyceum last week. E. A. Turner was Paul Verdayner and Phyllis Gilmore Queen of Burdalla and The Lady. They were well supported by the stock company.

One of the finest vaudeville bills ever presented was provided by Manager David Robinson at the Brighton Theatre last week. Rose Coghlan appeared with her own company in an excellent sketch, Between Matinee and Night, written by herself. It depicts in a pathetic way the life of an actress, apparently suggested by a real experience. Miss Coghlan displayed her unquestioned art in a strong scene in which her daughter Rosalind took a notable part. Lynn Pratt, an excellent actor, was seen in the role of the husband, while Martha, the stage dresser, was well played by Myra Brooks. The scene is laid in the star's dressing-room. Juliet, new to audiences hereabouts, gave imitations of noted favorites. Eugene and Willie Howard in The Porter and the Thespian made their usual big hit. Lyons and Yosco scored with their musical act. Sam Watson's Farmyard, late with The Henpecks, carried the house by storm. Others on the bill were Lee White and George Perry, Dorothy Rogers and company, the Aerial Smiths, Ryan and Tucker, and Charlotte St. Elmo.

A fine vaudeville bill was presented last week at the Orpheum Theatre, headed by Lillian Russell. Miss Russell sang several songs, each bringing greater surprise and ever increasing applause than its predecessor, but when "Come Down My Evening Star" was reached, the climax of enthusiasm was thoroughly attained. Mike Bernard and Willie Weston, strong Brooklyn favorites, scored, as usual. Tom Linton and his Jungle Girls appeared in a miniature musical comedy. The Rossoff Midgets proved a big novelty feature. Among the other entertainers were Barnes and Crawford in a comedy skit, The Fakir and the Lady, Ed Bondell and company in another big laugh getter, The Lost Boy, and Christy and Willes, comedy jugglers.

G. A. W. Ford, the oldest living minstrel, was a guest at the regular monthly meeting of Brooklyn Lodge, No. 30, Theatrical No. A. He is a member of Sioux City Lodge, No. 71, T. M. A. and of Admiral Foote Post, No. 17, G. A. B. Wearing his Grand Army uniform and displaying his T. M. A. badge, with his war medals, the old veteran presented a picturesque appearance as he addressed the theatrical men. He is seventy-six years old and joined a minstrel troupe in 1848, when he was thirteen years old. He remained on the stage until the war broke out, when he joined the army, and later returned to the stage. He said that he had held the distinction of being the oldest living minstrel since the death of Eph Horn a few years ago. He declared his belief that minstrel shows as they are now presented cannot compare with the minstrelsy of the old days. The biennial convention of the order is to be held at Wheeling, W. Va., early next month. Arrangements were made to send J. F. Anderson as the delegate of Brooklyn Lodge. Richardson Webster was elected a trustee of the lodge, to fill the vacancy caused by the death of John F. Bartlett.

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Emma Schlotterbeck, the well-known soprano, was married June 11 to John W. Anderson, stage director of St. George's Minstrels. After a short honeymoon Mr. and Mrs. Anderson will make their home in Brooklyn. Mrs. Anderson will be heard at some of the most noted functions held in this borough the coming season.

CHARLES J. RUPPEL.

## LETTER LIST.

## WOMEN

Armsstrong, Viola, Mrs. Leslie Adams, Anna Belle Ariss, Dorothy Auerbach, Mrs. Avine, Burnes, Blanche, Bessie Buckley, Daisy Belmore, Gertrude Bondhill, Dorothy Brenner, Florence Bennett.

Clarke, Rachel M., Edith Clinor, Sadie Colbourn, Marjory Conroy, Louise Clay, Mrs. John Charles, Alma Chester, Winifred Carter, Jessie Crommett, Jane Cowls, Mary Carse, Marion Coburn, Celia Clay.

Demont, Gertrude, Dorothy Dale, Della Dolvan.

Eapey, Luisa K., Erroll, Mercedes Elliott.

Hazlett, Mrs. M. M. Elaine Hall, W. Harris, Ethel Hunt, H. Hawthorne, Mary Hamilton, Violet Heming.

Irvine, Grayce, Natalie Jerome, Kyle, Bessie, Elinor Kent, Madge Kennedy, Elsie Kendall.

La Puris, Irma, Adele Leonard, Marie La Mer, Dorothy Lobell, Sadie Lavin.

Magraine, Thais, Bessie Macey, Dorothy Merritt, Florence Mack, Fanny McIntyre.

Nelson, Carleton, Mrs. Noss, Amelia Nellington, Nellie Nichols.

O'Madigan, Isabel, Forster, Beulah.

Rivers, Ollie.

Seymour, Pauline, Kathryn Stevenson, Josephine F. Shepherd, Muriel Starr, Bonnie Sora, Martha Spears, Mildred Sevill, Fern Shriner.

Tiffany, Rose, Rosemary Theby.

Vincent, Muriel.

Walton Kraft, Mrs. Jane A. Wallace, Eva Westcott, Jane Wheatley.

MEN.

Atkinson, Wm. H., Edwin Arden, Lawrence Atkinson, Spot Aitken, Mr. Aldo, John Adair.

Bulger, Harry, Aubrey Boncousky, Wm. R. Bill, R. Binton, G. A. Brown, Samuel Brown, John Byrnes, D. E. Binn, Dan Bruce.

Creamer, Wm., Forrest H. Cumming, Joseph Clark, E. J. Caldwell, Frank Cheney, Frank Edwin Connolly, Fred Chanin, Harold Collins.

Denin, E. H., Alexander De Cordova, L. Race Dunrobin, Geo. Dameral, Fred Darling.

Emerson, John.

Farran, Geo., Carl B. Fleming, Marcella Forrester, Wm. Farnum, Walter Fenney, O. Figman, F. Redmond Flood, H. H. Forseman, Pat Foye, Albert H. Fox, W. Fullwood, Hugh Ford.

Gregory, Donald, Geo. Gorman, Robt. Gantong, Ernest Greenberger, Roy W. Gordon, Chas. E. Graham, J. Frank Glendon, J. W. T. Gillies, Douglas Graves.

Hopper, P. P., John Hughes, O. Kane, Hillis, Geo. E. Hall, H. L. Hall, Maurice Haswell, E. W. Holmes, John B. Hollis, Arthur Hurley.

Imson, Bert.

Joe, Rickard, Wm. A. Johns.

Kaestner, Otto A., Edwin Kendall, Herbert Kelley, Leslie King, J. L. Keon, David Kline.

Lawrence, Walter W. A., Francis Lentz, S. P. Leaming, Alfred Lussey, Charles A. Lindholm, Jack Lawrence, Harry Linky, Martin Lynch, Charles Lloyd, Harry Lorraine, Richie Ling, Michael, E. M., Jose Martinez, Geo. W. Mitchell, Fred E. Martinez, G. Millian, Prof. J. Marcell, Thos., Minn., Fred Marvin, James W. Mullin, Billy May, Fred Marst, Henri Miller, Hugh Mac. Austin McIntire, Mr. Paul McAllister.

Nathanson, Geo., Herbert Newton.

Owens, Arnold P., Francis O'Brien.

Parker, Hal, John A. Pool, Frank Pare, Roy Phillips.

Hatcliffe, Fred, Victor Richardson, Wm. Robins, Harry S. Robinson, John Ritters, John Raffaels, Geo. Rachele, John W. Russells.

Seelye, Guy, Percy Standing, Fred Smith.

Karl Schulz, Carl Stasoff, John P. Sousa, P. C. Staiton, Aubrey Stauffer, Harold Sulter, Geo. B. Scott, James B. Sullivan, Wm. H. Sullivan, Ted Sloman, Karl Schwartz.

Trevor, Edwin, Thos. Thorpe, E. P. Temple, Mr. Tunis.

Valentine, Sidney, John W. Vogel, Gutt Vohman, Paul Volkman, J. A., Fred Watsons.

## LOUISVILLE.

Outdoor Amusements Prospering—Record of the Week and a Little Gossip.

At Fontaine Ferry Park 10-17 the attractions are William Flemen and co., the Four Yanks, Elsie Faye, Van Horne and co., and Taylor, Kranzman and White, Birignano's Band, with the Misses De Lauri as soloists, add to the general excellence of the offering at this popular open air resort.

Riverview Park for some period presents Adele Blood and her stock co., a very creditable rendering of Bronson Howard's Young Mrs. Winthrop. Pictures, band concerto, and vocal selections rendered by Madame Arnold and Wilmina Hamman makes the park beautiful a most attractive place.

Straight vaudeville continues to draw at Hopkins. Appearing there 10-17 are Hill and Ackermann, Florence Hughes, Adams, Barr and Westlake, Geigher and Walters, and Charles ("C") Heinhart, late of the Al. G. Field's Minstrels, as an added attraction.

Wallace Hughes, formerly dramatic critic on the *Courier Journal*, now a resident of Chicago, was one of the visitors of the week.

The veteran Tony Laudenbach, formerly manager of Fontaine Ferry Park, is spending the afternoon of his life in restful retirement at a beautiful suburban home.

The Gayety Theatre has passed from the control of R. K. Hynicka to the Columbia Amusement co. and Manager Al Bourlier, who has been identified with theatrical affairs in Louisville for many years, will retire. He will be succeeded at the Gayety by Charles Taylor, of New York.

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CAVALIERA RUSTICANA and FAGLIACCI;

Wed. Evgs. and Sat. Mat., CARMEN;

Thurs. and Sat. Nights, TALES OF HOFFMANN,

JOSIAH ZURO, Musical Director.

Salt Palace was destroyed by fire last season.

Saltair Beach, Wandamere, Lagoon Park and the Salt Palace have all been getting good business since the opening of their respective seasons, with good prospects for continuance.

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# AMUSEMENTS THE COUNTRY OVER

## TO CORRESPONDENTS

THE MIRROR to bear date of July 5 will be published on Monday, July 3, and will go to press earlier than usual, as Tuesday, July 4, will be a legal holiday. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.

## CALIFORNIA.

### SAN FRANCISCO.

**Billie Burke Popular Here as Elsewhere—Incorporation of New Company Noted.**

Charming Billie Burke opened last evening at the Columbia in Mrs. Dot 5, and a good-sized audience enjoyed a pleasant evening. With the star are Frank Hollis, Ross Rand, Julian L'Strange, Fred Kerr, Annie Eamond, Carroll McComas, G. Harrison Carter, Clarence J. Wedgwood, C. A. Herbert, B. E. McCoy, Ella Norman, and Kenneth Hill. After Miss Burke will come Ethel Barrymore.

The Alcazar looked like the return of the good old days as an old familiar well remembered strong play was offered 5 by three stars—Florence Roberts, Thurlow Bergen, and Theodore Roberts. Jim the Panman was the play, and the audience enthused over its presentation. These stars were assisted by the superior Alcazar Stock co. Next week will see produced another old-time classic, *Dave Belasco's Zaza*.

May Hobson at the Savoy, in her second and last week produced *The Rejuvenation of Aunt Mary*.

The Orpheum has a number of good headliners 5-12 as Master Gabriel, George Moore and Cordelia Haager, the Namba Japs, Clive and Walker, and Macart and Bradford, while the Empress boasts of Fred Karno's *A Night in an English Music Hall*.

A new theatrical organization was incorporated here the other day with a capital of \$2,500. The small capital amounts to nothing, because behind it are some of the biggest of our people. Maxwell McNutt, assistant district attorney; Herbery Meyerfeld, nephew of President Meyerfeld of the Orpheum Circuit; Joseph Meyerstein, L. J. Fontain, and Joseph Fazon are the incorporators.

The Chutes will open again in the very near future, the reparation of the destructive fire will soon be commenced.

Mr. Greenbaum, for the season 1911-12, Emma Eames and De Gorgorsa, Amato, Sousa, Pavlava and Mordwin, Madames Kirby Lund Kubelik, Schumann-Heink, De Pachman, Harold Bauer, Zimbalist, and Calv.

A. T. BARNETT.

**LOS ANGELES.**  
Robert Harrison Seen to Good Advantage—The Flirt Well Received.

The Belasco Theatre staged *The Right of Way* 5-11, with more than ordinary success. Robert Harrison is cast as Joe Portugals, and his interpretation of the character is the finest bit of acting yet given us by this versatile actor. Mr. Harrison's dramatic power is really magnetic. Lewis Stone cast as Charlie Steele distinguished himself in his forceful and intelligent conception of the character. Roberta Arnold as Susan gave a splendid bit of dramatic work; also Helene Sullivan's portrayal of Kathleen Steele was clean cut and vivid. The Belasco co. has added several talented actors to its roster, who, coupled with the long time members, permit this versatile co. to undertake the most difficult of productions.

John Drew, supported by Isabelle Irving and Miss Boland in *Smith* at the Mason Opera House, is drawing only fair houses, and for what reason is hard to understand. Mr. Drew has always been a great favorite in this city. More than ordinary interest is manifested in advance as to the coming engagement at this house, of Mrs. Fiske.

Margaret Mayo's new play, *The Flirt*, is in its first staging at the Burbank 4-10, with her husband, Edgar Selwyn, playing the principal role. The theme of the play centres around two sisters, Dorothy and Zella Albertson. Dorothy appears to be a sweet, self-sacrificing girl; Zella only intent upon having her own way and selfish in the extreme. The latter, by intrigue steals her sister's lover, and through the remaining acts of the play is depicted her tiring of her husband. The acts are made up of quarrels, adversities and relinquishments. It is virile, and its scenes are well made. Miss Adair, in the part of Dorothy, appeared to excellent advantage, and her strength and sincerity was a splendid bit of reality. Mr. Selwyn was cast in an ungrateful role, and one which allowed a small opportunity, though his work was highly intelligent. The co. as a whole, appeared to excellent advantage, and the scenic artist Brunton's endeavors were very striking and handsome.

The Idora Opera co. at the Majestic now in its third and last week is producing *The Jewel of Asia*, a musical comedy in two acts.

In this piece James McElhern, comedian, makes much of his role and wins his audiences. Ynez De La Guerra appeared as Mera, dancer to the Sultan, and as such she appears to advantage in the harem and sword dances. Vilma Stech, a Los Angeles girl, previously with the Kolb and Dill co., makes quite a hit in a little dance and song with Ruby Leslie. Both have a clever turn, which was well received. Agnes Cain-Brown cast as the Jewel of Asia does some very clever work, and appears a perfect jewel. Unfortunately the Idora Opera co. has not received the patronage it should have, so will terminate its engagement sooner than expected.

The new Orpheum, which is to open on the night of 15, will be in complete readiness. The seats for the lower floor for the opening night will be sold at auction for the benefit of Associated Charities. This organization will receive the profit over and above the regular sales price of seats. The present Orpheum is to be renamed the Lyceum, under the control of the Morosco-Blackwood co., and the Armstrong Musical Comedy co. will probably be the first aggregation playing at this house.

Chutes Park, which for many years has been a sort of a hoo-doo, and which has been managed by several different factions, has finally landed into hands of real showmen, the Thompson-Snow Amusement co. This corporation has remodeled and added unique features, which are said to represent expenditures of \$150,000. The name has been changed to Luna Park, opening 10.

At Venice, a seaside resort, fourteen miles from Los Angeles, the new Fraser Concrete Amusement Pier, with its immense dance hall, revolving restaurant, scenic railway, and many attractions, will be thrown open to the public within the next two weeks. Venice is the Coney Island on the Pacific Coast, and has at present four immense scenic railways and hundreds of amusement features, all on an elaborate scale. Many Eastern amusement men are planning to introduce various features at this popular resort, and it is only a question of time before this place will house all the many features of the original New York Coney Island.

DON W. CARLTON.

**OAKLAND.**—MAGDONOUGH (H. H. Campbell): John Drew 12-14. Billie Burke 19-21.—LIBERTY (H. W. Bishop): Bishop's Players presented *Meredith Mary* Ann 5-11. Letitia Jewell in title-role and Edward Fielding as Lancelot carried off honors. George Webster and Mina Gleason also deserve praise; capacity houses. Rosalind at Red Gate 12-18.—OPHEUM (George Eber): Margaret Edwards, thirteen-year-old physical wonder, making immense hit; great business.

**SAN JOSE.**—VICTORY (F. A. Giese): Victory Musical Stock co. engagement closed in Idyllwood 10-11. John Drew 15. Billie Burke 22.—THEATRE JOSE (M. H. Nicholl): Jose Stock co. engagement closed in Brothers 10; pleased fair-sized audiences; re-opens as a vaudeville house, with Al. Hallett and co., Four Nelson Comiques, Baron Lytta, Anker Sisters 11-17.—GARDEN (A. A. Green): Closed 4.

## CONNECTICUT.

**HARTFORD.**—PARSONS' (H. G. Parsons): A rare successful achievement week of 19-21 was the ambitious presentation by the Hunt-Bradfords of Romeo and Juliet, magnificently acted and gorgeously staged. Josephine Victor and Eugene O'Brien in the leading characters displayed rare talent and scored a genuine triumph. The entire co. was utterly perfect and the very large audiences at each performance were delighted and enthusiastic. The Christian 19-24.—POLI'S (S. E. Poll): The offering of A Gentleman from Mississippi 12-17 proved a most enjoyable and happy selection, as verified by the continued big business. John Wesley displayed his versatility and fitness for the part assigned him, followed closely by Edmund Hines and Clara Blandick, with John J. Kennedy and Nick Start in excellent portrayals. Forty-five Minutes from Broadway is underlined 18.—At the Hartford, The Visitor Girl and Eighteen-grade pictures fill the theatre there daily. The Cosy Scene presents illustrated songs and moving pictures of the better class to satisfying business week of 12. ITEMS: Fritzi Schaeff was an interested but spectator at Parsons' on the opening performance of Romeo and Juliet. William A. Head, dramatic and assistant city editor of the Hartford "Daily Times," well and favorably known to the profession, has been appointed city editor. This is pleasing news to his many friends in and out of the profession. He will still retain the dramatic editorship.—The Scene, Theatre, a comparatively new building adjoining the Travelers' Insurance Co., and owned by the latter, is soon to be torn down to make room for a ten-story addition to the Travellers' office building.

A. DUMONT.

**BRIDGEPORT.**—POLI'S (S. E. Poll): Neither "Tom" Wise nor Douglas Fairbanks could be ashamed of their roles in A Gentleman from Mississippi as played by Charles Schofield and John Ince 12-17. Stage Director Socia made his local premiere in a most fitting Italian character part, wherein uncouth and uncouthly were present. His reception was most cordial. John Ince's broadness was appreciated in a newspaper role. This marks the third successive week of pronounced personal success in mostly dissimilar roles for comedian Schofield; while Bridgeporters have learned to expect straightforward good acting in whatever parts Mr. Ince may be called on to play. The City 19-24. The Virginian 20. July 1.—ITEMS: Regret was expressed in Jessie Pringle's decision to accept an engagement in Milwaukee instead of returning here. Jane Tyrrell, whose flashing brunettes beauty accented her abilities as leading woman, retired from the co. 10 and started at once for the Northwest on her way toward a voyage to

Japan. Coming almost unheralded, her work received immediate recognition.—Nothing short of downright pluck kept Charles Schofield on the stage this week in the face of an almost total loss of voice. Despite this handicap he carried to success the bulk of the play's burden.—As an entr'acte song this week Jack Sherman and the singing ushers are featuring a new George Pinkerton, of this city, called "Will Miss You, Girlie Mine," which though notably reminiscent of "Cheer Up, Mary," is none the less swinging and melodious.

WILLIAM F. HOPKINS.

**STAMFORD.**—ALHAMBRA (Frank Hogan): The Forbes Stock 12-17 presented *The Queen, the Place and the Girl* to fair business. Evelyn Watson as the Girl scored heavily all of her musical numbers going well. Frank Fielder was evidently 1. The Time and the Place, filling the bill in grand style. His "cello specialty was a pleasing surprise, as he has heretofore kept his musical talents hidden. Gus Forbes as Johnny Hicks was "de real ting," being "Johnny on the spot" every time. Mae Desmond as Molly Kelly "had 'em going" from start to finish, making good at every opportunity. Hal Brown's characters are as numerous as the "57 variations," and in like manner each one is the best of its kind. A. C. Henderson as Pedro was another George Bohan. Frederick Van Hoesen as the black sheep fully lived up to the title. Thomas Brown and Cary Gillin as the Gold Dust Twins would make a big hit in vaudeville. Next week the Brown and Fielder Stock co. in Just Out College. ITEMS: Gus A. Parsons 12-17 in order to fill his engagement in Duluth. His excellent work here has been appreciated and his many friends wish him great success during his season there.—Hal Brown and Frank Fielder have taken over the co., which will be known as the Brown and Fielder Stock co. and will present only the latest and best New York successes. Both Mr. Brown and Mr. Fielder are very popular here and should meet with great success.

**WILLIMANTIC.**—LOOMBBY B. OPERA HOUSE (John H. Gray): Daniel Ryan (return) in *The Black Fox* 15; fair house; well pleased. W. B. Cleveland's Vaudeville co. 17.—ITEM: If patronage warrants this co. will pay weekly visits to this city.

**WATERBURY.**—JACQUES (V. White): The Poll Stock co. in Forty-five Minutes from Broadway 12-17; large and well pleased audiences.

## COLORADO.

**ASPEN.**—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures drew fair houses 5-10. Virginia Lewis Stock co. 12.

## FLORIDA.

**JACKSONVILLE.**—DUVAL (J. B. Delcher): Wolfe Stock co. in Fifty Miles from Boston 11-17; good, to fair business.—OPHEUM (J. G. Leach, Jr.): German's Medicis, Fascott and Fascott, Baader-La Velle Trio, Flemming and Harris, Fred Williams 11-17; good, to capacity business. John Higgins, Roy Benford, Vernon Al. Lawrence and Frances Nonon, Gouver and Richards 18-24.—MAJESTIC (A. B. Hoyt): Bernard and Co., Raymond Ellsworth and Lucifer, Raymond and Raymond 11-17 pleased fair business.—BIJOU (Oscar and Dacey): Dark; opens July 1.—GRAND, IMPERIAL and SAVOY: Pictures, to capacity.—MIRROR, ASTOR, PHOENIX, and DREAM: Drawing well.—ITEMS: The Wolfe Stock co. having completed their three month's engagement at the Duval Theatre, and as Manager Delcher sails for Europe on 31, accompanied by his wife, Helen Grantier, who goes to fulfill contracts for her appearance in London, he will keep the house dark until Aug. 27. He has bookings to date for next season of 120 plays. Mr. and Mrs. Delcher will have the pleasure of the company of William A. Brady and wife on their trip abroad.

## IDAHO.

**BOISE CITY.**—PINNEY (Walter Mendenhall): Concert 5; very good; big house. Old Homestead 12, 18; winds up the season.—OPHEUM (Flynn and Swor) Pictures and team work; good business.—IDLE HOUR, BIJOU, LYRIC: Good attractions and business. NEW BOE (Fred Bosser): Good bills 5-10 pleased S. B. O.—UNDER CANVAS: Kit Carson's Buffalo Ranch and Wild West 14.—ITEM: Weather cool. No straw hats nor linen coats to be seen on streets.

## ILLINOIS.

**PEORIA.**—AL FRESCO PARK (Mr. Frobis): Arthur, Richards and Arthur, Atterbury's Band, Al. Derby, Grace Maynard: excellent free vaudeville. Concessions doing well.—ITEM: Greater United Shows, which were occupying river front week 5-10, were severely damaged by big storm 10, which caused damage estimated at \$5,000.

**BLOOMINGTON.**—CHATTERTON (Charles A. Takacs): The Flora De Voss Stock co. 12-17 to very light business; closed the season for a short period. Plays: *A Better Way*, *The Last Round Up*, *The Pinger*, *The Dope Field*, *A Romance of the North*, and *Gentleman Jim*.

## INDIANA.

**MUNCIE.**—STAR (Ray Andrews): Lorna Doone Jackson, M. E. Moore's Bab Bab Boys, Bobby Van Horn, Charlie Eilenberg and Powell and Wilson 11-17.—LYRIC AIRDOM (G. D. Williston): Motion pictures and songs 11-17.

## IOWA.

### DES MOINES.

**The Morey Stock Company at the Airdoms—Negotiations for Fine New Park.**

The end of the trail was the offering of the Morey Stock co. at the Airdoms 12-14, followed by the Diamond Mystery for half

ance of the week (except Friday, which Manager Vance has reserved for amateurs).

The Arie Mysterie featured the new bill at Ingleside Park 11-18. Other numbers were: Braggart Brothers, comedians and experts on the horizontal bars; Manning and Ford, Cook and Myers, and Frank Milano. On Thursday the Jupiter Brothers headed the new three-day programme. Other attractions as follows: Wiser and Weiser, Frances Swartz, the Billiken Four, and Root and White, singers and dancers.

Announcement was made during the week of a large amusement park to be located on high bluffs overlooking the Des Moines River. A vaudeville playhouse will be built in a natural amphitheatre and on the high tableland and a dancing pavilion will be erected with porches overhanging the cliffs. The location is ideal from an artistic standpoint, and the steep embankment makes possible an unusually fine chute the chute. A syndicate is negotiating with the owner of the ground, Mrs. W. E. Baily, who is now abroad, but her son, H. W. Baily, is corresponding with the promoters of the park.

H. M. BAILY.

**GREENFIELD.**—WARREN'S OPERA HOUSE (E. E. Warren): Greenfield Dramatic Club in Our Wild Cat May 20; good and fair business. Union Depot, by local talent. 10.—UNDER CANVAS: William Coulter's E. E. Shows 29; averaged good business.

**DUBUQUE.**—AIRDOME (John Bannister): Harvey Stock co. in *The Woman in Black* 5-10. The Queen and the Nobody 11-14. The Virginian 15-17.—UNION PARK (John Bannister): Liberati's Band 4-10. The Nine Necessities 11-17.

**FORT DODGE.**—UNDER CANVAS: Park Carnival co. closed successful week 15; Buffalo Bill and Pawnee Bill Aug. 18.

## KANSAS.

**WICHITA.**—CRAWFORD (E. L. Martin): Mrs. Fiske and the Martin Co. definitely presented Mrs. Bonesteel-Lodge 15; Malcolm Duncan as Peter Swallow shared honors with Mrs. Fiske.—ITEMS: This attraction was the closing of the old Crawford Theatre. The new Crawford will be completed and opened early in September.—The Princess Theatre closed for the summer 10.—The Wolfe Stock co. announces a six weeks' engagement at the Auditorium commencing 26.—Ferrile and his band are billed as the leading attraction at Wonderland Park 13-24.

## LOUISIANA.

**DONALDSONVILLE.**—GONDREAN (William F. Nolan): A good bill of moving pictures 12-17; good business; pleased. Memorial Day Exercises 4; large attendance. Similar drawing and awarding of prizes on 12-13. In sold. A film of emotional merit during the week will be entitled "The Queen of Judah," a story of hand and hand production of the same name.—ITEMS: The U. S. Cavalry "Idaho" was anchored here 1-3.—Steve L. Ware succeeds Mr. Dole at the Gondrean.—Lodges No. 1188, P. O. Bills are making arrangements for the appropriate observance of Flag Day 14, the ceremonies to be held in the Mohawk Club rooms.

## MAINE.

**PORTLAND.**—JEFFERSON (M. J. Garritty): Sarah Bernhardt 9 in Camille. This engagement was the event of the year and was well attended by spectators, many from down State being in attendance. The artist was given a tremendous ovation.—ITEMS: K. E. Moore): The Cherry Pictures 12-17 made a big hit. Blanche Frederick as the Widow O'Donnell Duleep scored one of her biggest artistic successes. Mark Kent, as the Afghan spy, was great in his conception. His hosts of friends regret that he leaves the co. and hope to see him back after his well-earned vacation. Sidney Toler and Lola Dona as the half caste officer and his sweetheart were very effective. Joseph Lawrence as the villainous Colonel and the other members in the minor roles were all good. The scenic effects were very elaborate. Big business. The Lottery Man 19-24.—CONGRESS (E. H. Gerstel): After three years very prosperous business, will be made and will reopen last of July.—PORTLAND (W. Greeley): For the summer is playing split weeks, retaining the headline feature for the first week. Business continues to capacity.—CAPE COTTAGE THEATRE (V. Phelan): Opens for the summer 24. The attractions being light operas by the Phelan Opera co. In the cast will be George Gray, Louise Horner, Eddie Phelan, Della Futter, Ernest Coasert, Max Fischer, George Baggs and others.

**BANGOR.**—OPERA HOUSE (F. A. Green): The Golden Wallach co. closed 10, the fifth and last week of their engagement, to good business in *Facing the Music*. The co. was good and they made many friends here. Miss Goffin and Mr. Woodson will remain in town for a while visiting friends. The other members of the co. have all returned to their homes. This closes the season at the house, to reopen about Aug. 18.—UNDER CANVAS: The Ringling Brothers Circus 9 more than pleased two audiences that packed the tents.

**BELFAST.**—UNDER CANVAS: Downie and Wheeler's Circus 20.

VOLUME IV OF  
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**MARYLAND.**  
BALTIMORE.

The Opera season Again Extended—Bay Shore Park Under Able Management.

The Alarm Opera co. gave further evidence of its great versatility June 19 and 20 by returning to the operas of the early school, the week being devoted to the works of Verdi and Gounod. The co. has been singing the works of the modern French and Italian schools, including the scores of Puccini and Massenet, and also one or two Wagnerian works, with great success, and the change to-night, when the co. returned to the old Italian school in the production of *La Traviata*, was, to say the least, most welcome to a great majority, judging by the amount of applause which greeted the singers. The co. appears to be at work at home with one school as with another. Both press and public have been won in their praise of the performances, which have been the best ever given in this city of the price. The artists singing in *La Traviata* include Regina Vicarino, Edith Warren, Greta Biley, Salvatore Sciarretti, Francesco Russo, Harry Luchstone, William Warren, and George Shields. On Thursday evening will give way to the perennial *Floradora*, which will complete the week, the same artists being heard in the Gounod

works. The season has been such a tremendous success, both artistically and financially, that the management was compelled to extend it two weeks longer, making eight instead of six weeks, as originally announced, and it was stated that the season would end on June 24; but owing to the continued demand of the public for more opera, it has been announced that the season will be extended one week longer, making a total of nine weeks. The works selected to close the season include the double bill of *Pagliacci* and *Carnevale Rusticana* and Verdi's *Floradora* on July 1.

Sarah Bernhardt and co. returned to the Academy of Music on June 17 for another successful engagement, presenting *Magnifica*, *Castor and Pollux*, preceded by Jeanne d'Arc. As usual, the performance was before a crowded house, despite the bad weather. Madame Bernhardt gave

**VAUDEVILLE.**

Starting with a matinee, Monday afternoon, June 19, the Brighton Beach Music Hall will be in the field for the summer season of vaudeville, and, according to manager's promises, this season will exceed all its predecessors. Manager Charles A. Hirsch, of the Majestic Theatre, will be at the helm.

For the first week's bill the bright particular star will be Eva Tanguay, admittedly the strongest drawing "card" on the vaudeville stage. Twice she has been pitted with other "headliners" in popularity contests. After the latest Miss Tanguay's engagement will be her only one at the seaside this summer, as well as her farewell to America for two years, as she will soon start on a world tour. She will be heard in new songs and specialties, though it is likely that the audiences will demand some of the old favorites as well.

Miss Tanguay is not the only "headliner" on the week's programme. Among the entertainers are Howard, the Scotch ventriloquist; *High Life in Jail*, which was one of the funniest features of the Folies of 1908, featuring Will H. Mack and presenting seven other players; *Hickey's Circus*, direct from Hickey's Theatre in Manhattan, introducing trained dogs, rats, monkeys and the wonderful music, "Circus"; McKay and Gossell in their act called *Below the Head Line*; Sam Curtis and company in a one-set musical farce called *A Session at School*; Ben Brandi, the "aristocrat," and Dale and Boyle in a funeral bit entitled *The Bell* and the *Dead*.

An orchestra of fifteen solo instrumentalists, under the direction of Louis Reinhard, will be a novel and welcome innovation in the programme.

The bill at Keith and Proctor's Fifth Avenue Theatre for this week consists of Truly Shattuck, the Avon Comedy Four, Perry and White, Melodeon Pudding Troupe, Bennett Derby and company, Great Bayes, Eddie Cahn, Mr. and Mrs. Harry, Eddie Cahn, in "A. Gilbert's" *Scandinavian*, the Brighton Theatre, the *High Life in Jail*, which was one of the funniest features of the Folies of 1908, featuring Will H. Mack and presenting seven other players; *Hickey's Circus*, direct from Hickey's Theatre in Manhattan, introducing trained dogs, rats, monkeys and the wonderful music, "Circus"; McKay and Gossell in their act called *Below the Head Line*; Sam Curtis and company in a one-set musical farce called *A Session at School*; Ben Brandi, the "aristocrat," and Dale and Boyle in a funeral bit entitled *The Bell* and the *Dead*.

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Miss

city. The members of the co. contributed a handsome traveling bag. He was obliged to respond to a curtain call after the last act and made a short farewell speech.

**WORCESTER.**—POLI (J. G. Griddie): The Poli Stock presented the best play of the season, "A Gentleman from Mississippi" 12-17.

Frank Thomas as Senator Landon was ideal and carried the house by storm. He is conceded the best character actor seen here in a long time.

He had a part that could easily be overdone and not once did he forget it. Other members gave excellent support and the whole was produced under the direction of Frank De Camp. Attendance large. *A Woman's Way* 19-24.

**WORCESTER** (J. F. Burke): The Prisoner of Sensa was the offering of the Worcester Players 12-17 to good business. Miss Alanson made a very captivating princess and won favor.

Frank Patton scored another hit as the prisoner.

Business has picked up in this house. Rupert of Bentan 19-24. **WHITE CITY CASINO** (R. H. Clark): Vaudeville and musical comedy are to be put on for Summer.

**HOLYOKE.**—MOUNTAIN PARK CASINO (Lassing Ernest): Mountain Park Stock co. 12-17 in *The Man of the Hour*; good business; the performance. Director Willard Dashiel was excellent in the character of Horigan. Henry Duggan was good, as usual. Victor Browne and Adora Andrews in the lead acted well. They were ably assisted by Franklin George, James F. Newsome, Charles Green, Max A. Myers, Lillian Daven, and Eddie Darling. In preparation, *The Lottery Man*.

**LAWRENCE.**—UNDER CANVAS: Buffalo Bill made his farewell visit to this city 8-11 and drew two large audiences. Ringling Brothers Circus 14-15. ITEM: Morton and Morris' new Broadway Theatre has been sold to Dr. A. L. Kindred, of this city, and will be run as a high-class vaudeville house, under the management of Connolly and Frankel, of Lynn, Mass.

**GLoucester.**—UNION HILL (Letham and Tolman): The second week of the Adam Good Stock co. 8-10; drew good audiences; increasing as the week progressed; co. excellent and making many friends.

**NORTHAMPTON.**—A GAD E M Y (B. L. Potter and Sarah Bernhardt in *L'Aiglon* 15-17; fair large patronage). **SMITH COLLEGE:** *Seniors to Merchant of Venice* 15-17.

## MICHIGAN.

### DETROIT.

Dear Old Billy to Be Seen Here—Vaughan Glaser Popular as Ever.

The bill at the Temple 12-18 was headed by Amelia Stone and Armond Kallias, and excellent houses for the week were recorded. The balance of the bill included the Grasers, Jarrow, Leo Carillo, Swor and Mack, Riggotti and Lilliputians, Boynton and Davis, and Stickney's Circus. Next week's bill will include Carleton Macy and co. in *The Magpie and the Jay*, with Maud Hall Macy as the Magpie.

William Hawtry will be seen next week at the Detroit Opera House in the new farcical comedy *Dear Old Billy*, which was produced last week in Atlantic City.

For his farewell week at the Lyceum Theatre Vaughan Glaser has selected St. Elmo, with Mr. Glaser in the title-role, of course, and Fay Courtney as Edna Earl. The Girl with the Green Eyes drew excellent houses 11-17.

The week's bill at Miles' Theatre included Happy Jack Gardner, Reisner and Gores, Madeline Sack, Frank Kirk, and McCauley and Cornwell. Manager Porter states that he has booked some excellent musical numbers for next week.

Matt Kennedy and his Jolly Girls held the stage at the Avenue Theatre 11-17. Next week, Parisian Belles.

Garrick and Gayety theatres dark. Lafayette Theatre demolished.

ELYP A. MARGNI.

**COLDWATER.**—TIBBET'S OPERA HOUSE (John T. Jackson): Festival of Song 2 to full house. High School Commencement 5; all seats sold; very pleasing programme and exercises and a good season.

**UNDER CANVAS.**—Robinson's Circus 5; two performances; capacity business.

ITEM: During summer house will be renovated and repaired. *Uncle Tom's Wild West* 8; did not fill date; said to be stranded at Adrian.

**ST. VINCENT CITY.**—STEINBERG'S GRAND (Hi Husky): Lyceum Stock co. 8-10; good offerings to fair business. Hunt Stock co. 12-17. **DRY LAND THEATRE** (R. E. Silver): Vanderville offering to crowded house every night 5-10. **ITEM:** Miles' State convention 8; large attendance; next meeting, 1912, will be held at Saginaw.

**CALUMET.**—THEATRE (J. D. O'Farrell): Red Mill 5 pleased good house. Frederick Wards in *John Caesar* 8; satisfied well-filled house. *Our Netherland* in *The Redemption of Evelyn Venable* 22.

**WADLST. THE. MARIE.**—800 OPERA HOUSE (H. F. Jordon): Frederick Wards 18. *The Great McKeeves* 19-24. Edward Russell Stock July 10-22.

## MISSISSIPPI.

**BILOXI.**—PLEASURE DOME (S. T. Stevens): Amateur night 7 proved a success; among those who took part were Frank and Herbert Knobler, John Miller, George Bridgeman, and Eddie. Marion Christy 8 pleased. **ITEM:** In the case of Harry Dixon vs. Israel Amusement co., Judge Chappell gave judgment for \$35 in favor of plaintiff.

**COLUMBUS.**—UNDER CANVAS: W. S. Evans co. 13-17.

## MISSOURI.

### KANSAS CITY.

Week of Cooler Weather Brought Better Business—Record Season for the Shubert.

Eva Lang and co. presented *Sham* at the Willis Wood 11-17 to very satisfactory business, as the weather was much cooler and more conducive to indoor entertainment, and in the leading part of Katherine Van

Riper Miss Lang found splendid opportunity for the display of her talents. Her work was well received, as usual, while Eugene Ormonde, Ethel Valentine, Eugenia Dubois, Mary Milburn, and Kathryn Sheldon shared in the honors. The production was well staged, etc. Eva Lang co. in *Cinderella* 18-24.

Willard Newell and co. played a post-season engagement at the Shubert 11-18, presenting *The Middleman* to good business. The performances were given in the way of a benefit for the local Labor Temple. Mr. Newell was seen in the part of the old inventor, formerly played by E. S. Willard, and gave a thoroughly finished performance. Of the supporting co. Reid Hilliard, Marie Blakemore, Alisene Poe, Reade MacWilliams, Herbert Heyes, Josephine Dougherty, Martha Anderson, and Charles Nelson all deserved praise.

Jack Irwin, wireless operator of the recent Walter Wellman airship expedition, was the topliner at the Empress 11-17, to big crowds daily. Other acts included Jerry Sanford, Haskell and Renaud, Foy and Clark, Summers and Page, Edward George, Gardner and Vincent.

The Phillipini Band is still the headline attraction at Electric Park, playing to big crowds nightly. The bathing beach, vaudeville and other amusements fared well, as usual, during the week of 11-17.

Fairmount Park drew a big crowd the opening day of the week of 11-17, the vaudeville bill being one of the big hits of the many entertainments offered. The acts included Marvelous Maitland, Holmes and Biley, Tom Coursey, Morton and Fairfield, Harry Kirschbaum, and Rose Ivy, all pleasing.

Forest Park enjoyed the usual large crowds 11-17, the vaudeville and swimming pool competing for popularity. The many other amusements fared well, as usual.

Earl Steward, manager of the Shubert Theatre here, having closed the season at that house, will leave for the East within a few days for his Summer vacation. The season was one of the very best this house has ever known, which is saying a great deal, as it is accounted one of the best payers on the Shubert string.

D. KEEDY CAMPBELL.

**KIRKSVILLE.**—AIRDOME (H. S. Swanson): Gilson-Bradfield Stock co. May 29-3; fair business. Bartholomew's Players Band and Orchestra 5-10; big business, presented for first time on any stage Charles E. Rummel's Honor of the Flag, with Mr. Kelly and his sixteen-year-old daughter, Frances, in principal roles, proved very interesting and pleased packed house; play dealt with the present situation in Mexico. Lester-Martin Stock co. 12-17. ITEM: The Airdome has been entirely remodeled and is doing well.

**ST. JOSEPH.**—LYCRUM (O. U. Phillip): Mrs. Fiske in *Mrs. Bumpstead-Leigh* 10 closed season and delighted an enthusiastic audience with her perfect portrayal of the name part; the co. was perfect throughout and helped in a great measure to make one of the most enjoyable productions seen during the year. **AIRDOME** (O. U. Phillip): The Thomas Players presented *By Right of Sword* 11-11; co. well cast and the production was received with much favor by good business. *Sowing the Wind* 11-17.

**CLINTON.**—AIRDOME (Guy Brothers): Great Western Stock co. May 22-27, pleased full house at seven performances. Henderson Stock co. 28-3 to six good houses. *De Gane and Son* 5-10; good co. and performances; pleased good business. Gilson-Bradfield Stock co. 12-17.

**JEFFERSON CITY.**—AIRDOME (W. J. Edwards): The Whyte Stock co. 5-10; excellent co. and big business. Plays: *Footloose Valley*, *Bar 5 Ranch*, *The Tiger's Claw*, *On the Rio Grande*, *Pair of Kids*, *The Cowboy and the Thief*. Nickerson co. 12-17.

**DE SOTO.**—UNDER CANVAS: Dan Thompson's *Sunny Dixie Minstrels* 7; good business.

## MONTANA.

**HELENA.**—THEATRE (George A. Miner): Queen of the Mollie House May 18 failed to satisfy. Low Deckster 30, drew usual capacity house. Girl from Hector's 29; good business. Blanche Ring in *The Yankee Girl* 5; good capacity. Sothern and Marlowe 22. Richards and Mariano's *Minstrels* 25. Nance O'Neill in *The Lily* 25.

**BUTTE.**—BROADWAY (James E. Baslet): Blanche Ring and excellent co. scored great success to crowded house 8. Max Dill in *Locomotive Town* 20. Sothern and Marlowe 22. May Robson 25. *The Lily* 25.

## MINNESOTA.

### ST. PAUL.

Neill Stock Company Praised—Blanche Ring and Company Popular Here.

It would be a difficult matter to improve upon the presentation of *When We Were Twenty-one*, as played by the Neill co. at the Metropolitan 11-17. With James Neill as Richard Carver, Emmett Shadeford as Waddies, James T. Galloway as Miles, and John H. Maher as Terence to make up the famous "quadrity" of the play, the strength of the cast is at once evident. Ernest Glendinning's interpretation of the Imp was a wonderfully realistic piece of acting, and again demonstrated that this rising young actor will be heard from more and more as time advances. Edythe Chapman played Phyllis in a delightful fashion as is her wont, and attired in a gown of glowing red and wig of similar hue. Alice Lindall made a dashing Firefly. The balance of the cast included Ina Goldsmith, Edith Luckett, Julia Wilkie, Walter Connolly, Alfred Cooper, Fred Wallace, William David, and Rowland Lee. *Mary Jane's* 18-24. *Are You a Mason?* 25-July 1.

St. Paulites extended a cordial welcome to Blanche Ring in *The Yankee Girl* at the Shubert 12, the house being packed to the doors. Harry Gilfill, who has been a fa-

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Char. 1418 California St., Los Angeles. See Summer

now makes tri-annual visits to St. Paul to unlock the doors when an attraction comes along.

Fred Albrecht, who had charge of the Shubert and Orpheum orchestras the major portion of last season, will conduct the Dan Band at Como Park this Summer.

The Pete Raymond Stock co. will re-open the Metropolitan, Minneapolis, 25.

JOSEPH J. PRIEST.

## MINNEAPOLIS.

A Woman of No Importance Well Presented by

the Baker Company—Other Bits.

Oscar Wilde's seldom-produced play, *A Woman of No Importance*, was excellently done at the Shubert by the Lee Baker Stock co. week of 11. Lee Baker and Miss Evelyn as Lord Illingford and Miss Arbutnot had the leading roles, and the others were in the hands of Francis Lee, Louis Purnam, Ida O'Day, John Thompson, Eloise Hamilton, George McEwan, Burke Clarke, Corbett Morris, Marion Owen, Frank Priest, and Jack Avery. The play was excellently produced. The *Advertiser* follows.

At the Bijou the Kline and Gassols co. gave *The Montana Limited*, with George L. Kennedy and Edith Mae Hamilton in the

leading roles. *No Mother to Guide Her* is underlined.

*Barbara Fidgety and Heiter Shelter* were the offerings of the musical stock co. at the Gayety. The Kaufmann Family headed the unique bill.

Pete Raymond and Eda Von Luke will open a summer stock season at the Metropolitan 25, with Gertrude Nelson Andrews' play, *Eagle Tavern*, as the opening bill. *CARLTON W. MILLER.*

## NEBRASKA.

**Kearney.** — **AIRDOME** (Berbig, Hoppen & Schwartz): Dorothy Reeves' Stock co. May 12-17; big business. Lorine Keene Stock co. May 12-17; good business; educated ponies and "his homesickness," the one elephant, were very good.

**Garrison.** — *of the Opera House*, has been ill for some time, but is now reported to be recovering.

**Lincoln.** — **OLIVES** (P. G. Ehrung): opened with Mrs. Fiske in *Mrs. Bumpkin*—May 12-17; to good business. **WYOMING** opened 12 with vaudeville and two programmes each week.—**LYRIC** (H. H. Brown): Beams closed with *The Gambler*—a very good business.—**CAF-ITAL BEACH**: Opening week 5-5.

**Omaha.** — **AIRDOME** (C. H. Kerr): opened with stock co. 5-10; good co. **WYOMING** (ITEM): Manager Kerr has added a **GRAND OPENING**.

**Omaha.** — **GAYETY**: Lloyd Ingraham Stock co. in *The Lottery Man* 12-17; enjoyed by large audiences. *The Road to Yesterday* 18-24.

## NEVADA.

**CARSON CITY.** — **WIGWAM** (Davis and Schwartz): **ITEM**: The Carson Opera House opened to *Mosca*. Davis and Hawley are now running vaudeville with success, slightly, and have renamed the name to *Carson Theatre*. They will open the place to traveling co. when desired.

## NEW JERSEY.

### NEWARK.

**Blanche Morrison Made Friends at Once**—  
**Fritzi von Busing Encored.**

All records are being broken at the Newark Theatre. The Corse Payton co. are still packing them in. A platform has been built in the rear of the orchestra circle, with about 200 extra seats, and still they are compelled to turn many away at every performance. The Blue Mouse was presented 12-17. Mabel Brownell enacted the role of Paulette Divine, giving a breezy impersonation. Her comedy was delightful. Harry E. Roche made a capital Llewellyn. Clifford Stark as Rollett was splendid. Raymond Capp as Wallis did a fine bit of rubes acting and deserves special mention. Ben Wilson, Edward Farrell, Eugene Fraiser, F. J. Robinson, Frank Payton, and Donald Harold all helped to make the farce a success. Jessie McAllister added to her success as Mrs. Rollett. Lizzie Goode as Mrs. Llewellyn. Anna Laying gave a fine impersonation of "Mommie"; her Lew field dialect was excellent. The Great Divide 18-24.

Many of the Aborn favorites appeared at the Olympic Park 12-17. That delightful operetta Robin Hood was cordially greeted. To be sure, the weather was anything but inviting. Blanche Morrison received an ovation, this being her first appearance here this season. As Maid Marian, her winsome personality, well trained voice and graceful acting had their effect. Fritzi von Busing's fine contralto voice was in excellent condition and she gave a spirited impersonation of Alan-a-Dale. Her singing of "O Promise Me" was encored several times. Tillie Ballinger, whom we do not see very often at the Olympic, gave an excellent portrayal of Dame Durden. Sabery D'Ornell was called, on short notice, to play the role of Anabel, owing to the illness of Agnes Finley. Miss Finley was compelled to withdraw from the cast during the previous week. George B. Frothingham was especially engaged to play Friar Tuck and, it is needless to say, was as usual very good. Phil Branson was warmly received. (It would not seem natural to give Robin Hood without Phil Branson as the Sheriff of Nottingham. Forest Huif as Little John was in excellent voice and received several encores. John R. Phillips, whose pleasant tenor is always enjoyed, gave a fine performance of the Earl of Nottingham. Others in the cast are Charles Gallagher, Harry Dale, and a well trained chorus. The entire co. will move over to the Palisade Park next week, and the other Aborn co. will present Little Johnny Jones 19-24. *Mile. Moderate* 25-July 1.

Mildred Holland and co. were the headliners at Proctor's 12-17. Miss Holland was supported by Franklin Pangborn, a Newarker, and both were cordially received. Others on the programme were Bama Bama Girls, Clifford and Burke, Mayme Gehre and co. Five Banjo Phlids, Valentine and Bell, Julia Rooney, Billy Howe, and Clyde Tracy.

The Court Theatre offered a well balanced programme 12-17. Marion and Moore presented the one-act farce *Small Town Johnny*. Others were Menther and Davis, Ahrendall Brothers and Dutton, Trixie Frigana, John C. Rice and Sally Davis, Harry Tigne Collegians, Harry Fox

Perry and Elliott, De Alma and Mae, Jim Reynolds. The midweek change introduced Franklin Drew, Miss Priscilla, Williams and Watkins, Kipp and Kirby.

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The Aborn Opera co. commenced a season at Palisade Park 12, appearing in *The Red Mill*, to fine patronage. The opera was presented in a fine manner and gave the best of satisfaction. Walter B. Willis and W. R. Swor are the clever comedians, and the balance of the co. consisted of George Kunkle, Tom Burton, Carl Hartberg, Stevens Stotts, Maurice Lavin, Bert Phoenix, Baby D'Ornell, Lechere Butler, Dorothy Hutchinson, and Margurite Dunn. Robin Hood 19-25, when another one of the Aborn co. will appear, if being the policy of the Aborns to change their principals from one place to another so as to do away with the monotony of the same faces weekly.

**WALTER C. SMITH**

**BURLINGTON.** — **AUDITORIUM** (Charles M. Lanning): Extremely hot weather did not deter hundreds of amusement seekers from enjoying the varied and interesting vaudeville and picture bill offered at the Auditorium 10. The Buster Brown Minstrels and James Glades, eccentric comedian, scored distinct hits. Motion picture continues to attract good patronage on other nights. High School Commencement 14, 15 drew capacity audiences. The programme of a highly entertaining character gave the graduating opportunities to acquaint themselves in a creditable manner.—**ITEMS**: Hal James, a local boy, well known on the vaudeville circuit, will shortly leave for the Pacific Coast, where an extended engagement awaits him.—**Barnes' Show** under canvas, exhibited here 8-10.—James Burton, after closing a successful tour in vaudeville, has arrived in town for his usual summer vacation. Dr. Osoo and his co. of mystifiers, who recently arrived in this country, entertained large crowds at the Majestic last week.—Iron's Metropolitan Concert Band furnished the music for the graduating exercises at Princeton University, Princeton, N. J., 10.—William Stackhouse, who has been touring the West and coast cities, was in town 12, the guest of friends.

**J. WILLIAMS BURR.**

**UNION HILL.** — **EDDISON**: The Fourth Estate was a fine production 12-15, to immense business, and the interpretation showed intelligent care throughout. The big scene where the Judge is caught in the act of bribing went fine. Willard Blackmore as Brandt, Felix Krebs as the Judge, and Elsie Raymond as Judith were capital. The stage was full of pretension, pomposity, stereotypes, etc. *The Battle* 18-25.

**TRENTON.** — **OPERA HOUSE** (Montgomery Moses): Louis Leon Hall and his stock co. presented *Lovers* 12-17 to big houses and gave a delightful performance. Next week. The Lion and the Mouse.

## NEW YORK.

### BUFFALO.

**Both Stock Companies Doing S. R. O. Business**—  
**Trixie Frigana Drew Well.**

The Anson-Gillmore co. at the Tech 12-17 presented *The Manoeuvres of Jane* to large audiences. Edith Baker, the new leading woman, scored a decided hit and will undoubtedly become a great favorite here. If I Were King 19-24.

The Bonstelle co. 12-17 offered *Walker Whiteside's* last season's success, *The Melting Pot*, at the Star. This play offered the different members of the co. the best opportunity so far this season to display individual talent. The work of Charles Bazar especially deserves special mention.

Trixie Frigana, John C. Rice and Sally Davis, Harry Tigne Collegians, Harry Fox

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JUNE 21, 1911

## THE NEW YORK DRAMATIC MIRROR

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co. 5-10; good business.—LYRIC (Chap P. Gilmore): Gus Sun's Vaudeville, University Quartette, went big; Florence Bayfield, refined singing, neatly dressed; William Birn, with jokes, popularly localized; the Bordley Trio, well liked.—UNDER CANVAS: John Robinson's Big Shows 10; business very poor; caused by badly located site and insufficient advertising; performance well received by those who saw it.—ITEM: Early on 10 just as the long trains were pulling into the city a little Sioux Indian pappoose was born among the redskins of the outfit.—The young copper colored chief was named Running Train Watertown.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Niblo Trio, La Mar and Rome, and Vitagraph 8-7; good business; fair performances. Imperial Comedy Duo, the Grotesque Bandoliers, and Vitagraph 8-10.—MIDWAY PARK THEATRE (D. C. McNamee): Sing Pong Lee, Chinese violinist; Clara Hillsworth, etc., "Honey Bun" and "Scoops," introducing the pickaninnies; "Honey Bun" : Blanche Bishop, blackface comedienne; comedian and fair, comic, acrobats, 8-10; fair performance. Owing to rain first half week light houses prevailed. Lamberti Trio, the Young Sisters, Billy Wooddale, Marty, King of Comedy Jugglers, 12-17.—UNDER CANVAS: Haas's Mighty Railroad Shows 17.

BINGHAMTON.—BOSS PARK (J. P. Clark): Carter's Troubadours 10-24.—UNDER CANVAS: Young Buffalo Bill 14 drew fair business.—ITEM: A local theatrical society has been organized by J. Kenneth Lacey, a prominent architect of this city. Manager Fred Gillen of the Stone has been elected business-manager. J. Kenneth Lacey stage director, and Charles H. Devine secretary. An effort will be made to bring together the best actors and actresses of the city in the hope of establishing a society such as exists in larger cities.

ROME.—LYRIC (O. R. Edwards): George Barron, singing comedian; Coleman and Frances, Harry Broughton, magician; R. E. Eldridge, the sand man; Tuxedo Comedy Four. Armita and Burke 5-10 comprised one of the best weeks of vaudeville of the season. Brooks and Kindman, Mardi and Hunter. Pauline Welsh 12-14; good.

GLENS FALLS.—UNDER CANVAS: California Frank's All-Star Wild West exhibited to excellent business afternoon and evening 14 to satisfied audiences.—ITEM: Earl Burgess, legal adjuster and press representative of California Frank's Wild West, is well known in this city and renewed acquaintances. Sparks's Shows 19.

ONEONTA.—THEATRE (A. G. Hathaway): Phil Maher Stock co. 3-10 in the following plays: "Beyond Pardon," "Tempest and Sunshine," "East Lynne, the Man from the West," "The Travelling Man," "Her Marriage Vow"; good business. Young Buffalo's Wild West 16.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Motion pictures to good business 9-17.—UNDER CANVAS: Frank A. Robbins's Wild West 14 to fair business. The Mighty Hang Shows 24.

JAMESTOWN.—CELERON (J. J. Waters): Carleton Opera co. 5-10, presented The Bohemian Girl and pleased good business. Climes of Normandy 12-17.

GLOVERSVILLE.—UNDER CANVAS: California Frank's Wild West 12 pleased; good business despite heavy downfall of rain. Young Buffalo's Wild West 26.

HERKIMER.—UNDER CANVAS: John Robinson's Circus 15.

## OHIO.

## CLEVELAND.

Joseph Sheehan and Company Fulfilled All Expectations—Euclid Garden Theatre Opened.

Carmen was given a fine rendition by the Sheehan Opera co. at the Colonial Theatre 12-17. Joseph Sheehan made an ideal Jose, his beautiful voice being heard to advantage. The rest of the co. was all good. Costuming and staging were very effective. Il Trovatore 19-21. Bohemian Girl 22-24.

The Euclid Garden Theatre had an auspicious opening 12-17. Adelaide Norwood and co. sang the tabloid opera of Carmen, and Edward Arden, with a good supporting co., gave The Marriage of Kitti, a bright comedy, which was well received. Why Smith Left Home and Cavalleria Rusticana 19-24.

Vaughan Glaser will open an engagement at the Prospect Theatre 22.

WILLIAM CRASTON.

CINCINNATI.

Lectures at the Lyric—Chester Park Opera Company Opened Season to Good Business.

Professor Earl, lecturing on views of Yellowstone Park, is drawing well at the Lyric. The Columbia is offering a bill of pictures, songs and lectures to capacity. Matthews, on views illustrating "The Trip Around the World with the Atlantic Fleet," is the headliner. He has been at the Columbia since May 29, and will probably remain a few weeks longer.

Mr. and Mrs. W. B. Goldring's new musical comedy, "The Royal Masquerade," was played for the first time before the capacity of the Chester Park Opera House 10. The production was given for the benefit of the Progress Club of the local Y. M. C. A.

The Chester Park Opera co. under the management of the D. S. Fishell Amusement co. of St. Louis, Mo., opened the Summer season 11 with Jenette Lowrie in the leading role of Miss Dolly Dollars. The outdoor vaudeville bill was well played to crowds.

A number of good vaudeville acts were on at the Coney Island Aerodrome 11-17. Conductor Burnhalter and the Summer orchestra, along with the other attractions at the Zoological Gardens, drew the crowd of the season 11. The Gardens are well patronized during the week. Helen M. Butler and her Ladies' Band of twenty-five pieces was the principal attraction at the Lagoon week 11-17.

URBANA.—CLIFFORD (Edward Clifford): Glow pictures on Saturday nights draw well.

—LYRIC (Mrs. Robert Agier): Ingram Kyle and wife, George Howard, Mae Gilmore, and Kitty De Voe gave very pleasing performances 8-10 to fair business.—ORPHEUM (Reinhardt and Halding): —WONDERLAND (Harry Glick): Picture houses and good business.—ITEM: L. H. Hickman and Bob Simons were here 10 heralding the coming of the John Robinson Circus July 18.

WILLIAM H. McGOWAN.

SPRINGFIELD.—FAIR BANKS (Sun Amusement Co.): Two Johns, Nick Conway, Tambo Dan, Sylvester and Vance, the Four Broth Girls 12-17 drew fair business. Elsie Stark and co., Thompson and Carter 10-24.—SPRING GROVE CASINO (Grant Heth): A Knight for a Night 11-17 pleased and drew fair patronage. Elia W. Davis received many commendations for her excellent voice.

ELYRIA.—THEATRE (H. A. Dykeman): Hitler Stock co. 5-17 in Lena Rivers, When Hebrew Comes to Town, Hill Waters Run Deep, A Ragged Princess; co. and plays give satisfaction; business better each week.

BELLEFONTAINE.—GRAND (C. V. Smith): Vogel's Minstrels 2 pleased good business.

PORTSMOUTH.—UNDER CANVAS: Gentry Brothers' Circus 20.

OREGON.  
PORTLAND.

The Rose Festival Attracted Many—Good Business at the Heilig Theatre.

The flowery attractions of the annual Rose Festival 5-10, combined with a week of rare June days, have attracted amusement lovers out of doors, en masse, to the financial detriment of all indoor attractions. Nance O'Neil and Charles Cartwright appeared in The Lily at the Heilig Theatre week opening 5, and business was good despite the counter attractions of the Rose Festival. The support was good and the settings exquisite.

Henry Miller's The Great Divide was produced at Baker Theatre week opening 4, and scored a tremendous success with the sterling actor, John Sainpolin, in the major role of Stephen Ghent. Muriel Hope as Ruth Jordan gave a clever portrayal of the character. The scenic effects were extremely effective. A Parisian Romance 11.

Fun and music prevailed in the presentation of The Policeman's Ball, by the Lyric Musical Comedy co., week of 5, at the Bungalow Theatre. JOHN F. LOGAN.

SALEM.—GRAND (John F. Coddry): Annual class play by Willmette College, Summer Boarders, 6; excellent, to good business.—UNDER CANVAS: Sella-Fiete Circus 8 pleased two big audiences.

## OKLAHOMA.

BARTLESVILLE.—OKLAHOMA AIRDOME (John Flynn): Simmons's Stock co. 8-10; good co.; fair business; pleased. Plays: His American Friend, A Man from Nowhere, My Uncle from India, At the Sight of the Cross, The Politician, The Unforeseen, Commanding 12 Manager Flynn starts motion pictures and vaudeville and discontinues stock for the present.—YALE ROOF-GARDEN (G. A. Jackson): Pennington and Nift Comedy co. 12-17.

GUTHRIE.—CRYSTAL AIRDOME (Will Brooks): Dorothy Stock co. 5-11; good co. and attendance. Plays: A Woman of the Prairie, Little Princess, Passion's Slave, Montana, Dorothy, and The Whole Dam Family. Jones and Whetton, motion pictures, 12-18.—ITEM: Jones and Whetton will now go on the road, opening under canvas at Haskell, Tex., 19.

M'ALESTER.—AIRDOME (A. Bert Bates): Hickman-Bailey Stock co. 5-10 pleased capacity. Truman De Roche Associated Players 12-17.

## PENNSYLVANIA.

## PITTSBURGH.

Harry Davis Stock Company at the Grand—The Hippodrome Opened.

PITTSBURGH, June 20.—The opening of the Hippodrome at Forbes' Field is the event of the week, and Managers Harry Davis and John Harris intend to make the enterprise as attractive as possible. The acts are many and varied, and most of them good.

Dorothy Vernon of Haddon Hall is the play in which the Harry Davis Stock co. is appearing at the Grand this week, and Mrs. Temple's Telegram is announced for the coming week. Wildfire was given a good production the past week, and Lillian Lawrence played the leading role creditably.

Lyman H. Howe's Travel Pictures continue at the Nixon and the South Pole expedition is the chief item of the current week.

The 101 Ranch Show gave two performances in East Liberty on last Saturday before large crowds.

The Duquesne remains open with moving pictures, which are changed weekly.

West View and Kennywood parks offer many attractions, and are largely attended.

ALBERT S. L. HEWES.

SCHENECTADY.—POLI (J. H. Docking): Arsenio Lupin was the offering of the stock co. for week of 12, to the usual excellent business. Severin De Deyne in the title-role scored another well merited hit and fixed himself more firmly in the regard of his many admirers, for he has become a prime favorite here. His work is a finish attained by few stock professionals. Little Bayard as Sola strengthens the fine impression made by her wondrous acting. She is an actress of more than ordinary resources and has won the hearts of the Schenectadians. She enters into her characters with her whole heart and soul. David Walters as Gneechard gave a finished performance of the part. Dorothy Davies as Germaine added much to the success of the play. The others who did well were Thomas Sharpe, C. W. Goodrich, William McBria, Nell MacLeod, Daniel Lawler, Romaine

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**GALLIARD.**—Barton William, S. F. Cairns, Frank Allen, Paul Courtney, Charles Farmer, T. Holmes, J. Norman, H. Powers, Francis Wilkes, Leslie Badillo, Arline Bennett, Julia Morris, Mary Hammond, and Florence Cutler. The staging was all that could be desired. The Lottery was 10-24.—**LUNA PARK** (Thomas M. Tilton): The free attraction for week of 12 was King Kelly, the balloonist, who made two ascensions daily, and the large audiences were delighted. Business has been unusually good.—**ITEMS**: Dare Devil Dick, who slid down the greased shoot on the chute last week, met with a serious accident. In doing his act he slipped and fell headlong down the incline, injuring himself so seriously that he had to be removed in an ambulance to the Hammond Hospital, where, at the present writing, he is improving.—H. Smith, formerly manager of the Family Theatre until the Poll was opened, and then he was drafted to that house, and now he is associated with Gordon Wright in the management of the Poll Theatre at Wilkes-Barre, was presented by his wife with a nine-pound girl. Baby and mother are very well and "Hank" says he's happy.

**HARRISBURG.**—**MAJESTIC** (N. C. Miller): Dark—**OPHEUM** (C. Floyd Hopkins): The season of the Orpheum Players under the management of Wilmer and Vincent and N. Apoll closed 3. The players of the co. were satisfied to try the venture on their own responsibility, however, and are going ahead on the Commonwealth plan. They have dispensed with the services of the orchestra, but furnish on-stage music with concert grandioses, and in that regard the audience does not suffer for the lack of music between acts. The Bachelor's Household was given to approval 5-10, followed by Young Mr. Winthrop 12-17. The two plays mentioned gave a good line on the versatility of the co., from broad farce to pathetic drama, and in each scored a success. The house was handsomely decorated with flags and bunting, and it gave a very cheerful appearance, which the audience was not slow to appreciate. The co. remains the same, with few exceptions, as it was at the opening of the Summer season, and had the warm encouragement of the patrons of the house who admired the personnel of the co. It was announced that in the near future this co. would produce a drama by a Harrisburg author.—**FAFTANG PARK** (F. O. Davis): Orimmins and Gore in their old standby, A Warm Match, was the attraction 5-10 to fair business. A new pavilion was erected during the Winter and it is now in service. It is much larger than the old one and the stage is adapted to the production of many attractions that could not have been produced previously on account of the small space. It is furnished with a grand and complete stage setting.—**UNDER CANVAS**: Miller Brothers and Arlington's Ranch 101 Wild West 12, and although rain was a detriment to a large attendance, the tents were well filled and the show was given to well pleased audiences. There are many novel features and its claim for originality is well founded in that respect.

**HEADING.**—**OPERA HOUSE** (G. K. Keen, res. mgr.): A Summer season of motion pictures and vaudeville was inaugurated 12 to good business. Four reels of pictures were shown and two vaudeville numbers presented. Keen's School Kids were featured and again scored a hit.—**PALACE** (W. K. Goldenberg, res. mgr.): Business excellent, good bills and cool weather being jointly responsible. There are no signs of closing and it is safe to predict that this house will remain open throughout the Summer.—**ITEMS**: Miller's 101 Ranch played during 5-10 and thoroughly pleased two capacity audiences. The show was one of the best of its kind to play here in recent years.—Edward G. Nolan a director of the stock co. which owns the Academy of Music, attended the funeral of the late Edward Harrigan in New York. Mr. Harrigan was a warm friend of the Nolan family, especially Mr. Nolan's father, the late William Nolan, in whose home was a room especially dedicated to and reserved for Mr. Harrigan whenever he visited this city.—The Amphiions, a local social organization with some reputation for theatricals, have engaged Carsonia Park Theatre for a week this Summer, when they will present a minstrel performance that promises to be classy.

**JOHNSTOWN.**—**MAJESTIC** (M. J. Boyle): The stock co. presented Paid in Full 12-17, under direction of Mr. Marston, of the E. and E. forces; production splendid in every detail. John J. Flanagan is a new member of the co., playing Joe Brooks.—**LUNA** (John Hinck): The stock co. in They Are My People 12-17; capable co. New members of the co. are "Billy" Marlowe, a local girl, who plays ingenue roles; Alma Aiken, late of the Helen Hayes Stock co., and Douglass Ross. The aerial Dunham is a free attraction for the week.—**UNDER CANVAS**: Miller Brothers' Ranch 101 18.

**ALTOONA.**—**MISHLER** (J. C. Mishler): Theodore Thomas's Orchestra 5, 10, auspices of Altoona Choral Society; large business.—**MAJESTIC** (J. C. Keith): Blue Ribbon Girls 19.—**PARK** (J. M. Shuck): Opened by Thomas Jefferson and co. in Tip Van Winkle 12, and will remain here four weeks.—**LAKEMONT PARK** (Management Co. of Central Pennsylvania): Wallace Vocal Orchestra 12-17 to good business daily.—**UNDER CANVAS**: Burris 101 18.

**TAMAQUA.**—**UNDER CANVAS**: Frank A. Johnson's Circus May 12 pleased capacity.—**HANNA GROVE PARK THEATRE**: Will open June 1.—**ITEM**: All houses here have been closed for some time by action of City Council, owing to epidemic of scarlet fever.

**WILLIAMSPORT.**—**VALLAMONT PARK** (W. H. Amer): Clara Turner Stock co. 12-17 in Thorne and Orange Blossoms and The Kitchen Girl in Town; drawing fair business, to appreciative audiences; all plays staged well.

## ROHDE ISLAND.

### PROVIDENCE.

Sarah Bernhardt's Visit Appreciated—Eugenie Blair and Thaddeus Gray in Magda.

Providence was one of the fortunate cities to be included in the final tour of Sarah Bernhardt. The choice proved a popular one, as a large and fashionable audience was in attendance at each performance. Camille claimed the afternoon, while L'Alion was presented in the evening at the Empire 12.

The Empire Stock co. continued during the balance of the week, 13-17, with Magda. Eugenie Blair exhibited exceptional power and talent in the leading role, and with excellent support scored her best success of the current season. Thaddeus Gray was

also exceedingly well adapted to a difficult role. The New Magdalen 10-24.

Keith's is certainly enjoying an excellent business, and each week brings forth houses that make the managers smile the smile of satisfaction. The present vehicle affords good material for the versatile talents of the Albee co., and the many complications that are presented during the three acts of Lulu's Husband form good fuel for hearty laughter. Grace Scott and Burton Churchill carry the leading roles with entire satisfaction, while the balance of the cast are not wanting in their respective roles. The Regeneration 10-24.

The Casino closed for the Summer last week, but will reopen during the latter part of August with the same line of high-class vaudeville and pictures that have claimed the house during the Winter months.

Ringling's Circus will be here 19 for two performances. The street parade will rank among the features. H. F. HYLAND.

## SOUTH DAKOTA.

**DEADWOOD.**—**THEATRE** (Frank E. Smith): Paul Gilmore in The Mummy and the Humming Bird and Bachelor 28, 29.—**ITEMS**: Mr. Gilmore was here two years ago and made good impression.—The South Dakota State Firemen's Association will meet at Lead, S. D., only three miles away from here in their annual meeting during the week of July 5.—Home Fair to be held at Spearfish, S. D., 14-16.—Auto Show Fair to be held at Belle Fourche, S. D., 21-23.

## UTAH.

**LOGAN.**—**THATCHER OPERA HOUSE** (H. S. Hatch): Old Homestead 6 gave much pleasure to fair house. Josephine Deffey in repertoire 12-18.

**OGDEN.**—**OPHEUM**: Paul Gilmore in The Bachelor 6; fair house; appreciative audience.

## VIRGINIA.

**RICHMOND.**—**ACADEMY** (Leo Wiss): Schiller Players in Wildfire 12-17 pleased fair business. Ross Taylor is the leading role left nothing to be desired. Richard Thornton as John Garrison and Harry Stanford as Fred Sanders were clever and forcible. Carl Orff dock as Matt Donovan and Frederick Montague filled well their parts. Frank Darion as Bertie Almaworth was accurate and humorous.—**COLONIAL** (E. P. Lyons): Colonial co. in Little Miss Square It 12-17, with George P. Stokes, George Gross, and Turner and De Arme; song by Carl Garrett made big hit.

**PETERSBURG.**—**ACADEMY** (Dan Reegan): Stiebel, Laddell and Engel co., Jack Van Pape, the Worths, Dunlap and Folk, Henry and Lise, Musical Stuarts, Joe Keiley, and pictures 5-10; large and well pleased houses.

## WASHINGTON.

### SPOKANE.

No Dark Nights Next Season at the Auditorium—Hope Hathaway for First Time.

Mary Garden, assisted by Arturo Tildaldi and Howard Brockway, was heard to advantage in concert at the Auditorium 7. Governor and Mrs. Hay were in the audience. Moose Minstrels played to capacity at benefit performances 9, 10. Sothern and Marlowe 19, 20. The Lily 26.

York State Folks, with Del S. Lawrence, Jane Kelton, and Alf T. Layne in the principal roles, won favor at the American the week on any stage, week of 11.

Spokane Theatre will be opened on Aug. 28 for a season of forty weeks of stock. Dan L. Weaver said: "The talent for the new stock co. will be gathered from all parts of the country, and from some of the famous organizations of the East and West."

Official announcement is made there will not be a "dark" night at the Auditorium during the season of 1911-12. This means that co. which were here for one night or two nights originally will remain in Spokane for three, four or five nights and the three-night offerings of the past will become the week stands of the coming season. All will be first-class attractions.

Hope Hathaway, a dramatization by E. A. Locke, of Frances Parker's popular novel of the same name, presented by the Lawrence Players at the American Theatre the week of 11, had two new players in the east in Wild Horse Winn, champion rope thrower and bronco buster, and Rainbow, premier lady trick rider. Winn rode his bucking bronco "Buckskin."

Mamie Haslam and Walter Segfried, members of the Vin Moore Stock co., at Ellensburg, Wash., were married on the stage there on 6. Rev. McBain Milne, of the First Baptist Church, read the services between the first and second acts of the play. Mr. Segfried and his bride were schoolmates in Portland schools, and for the last six years have been on the stage together. Being under contract their honeymoon will be spent in Ellensburg, and on closing their engagement next Fall they will visit the California coast.

Letta Wilson, a bronco buster, who has been giving exhibitions in and near Spokane for some time, was severely injured on 6 by being thrown from her mount near Hilliard. She also was kicked in the face by the pony and may be disfigured for life. This is the second accident in a month. She sustained a dislocation of the shoulder on May 7, when her horse slipped on a wet pavement. Attending physicians say she will recover.

Walter A. Hunt, who conducted a Wild West Show on the North Side in connection with his sales stables in Spokane, was

adjudged insane on 7, and sent to the hospital at Medical Lake.

The Lawrence Players gave a performance of York State Folks at the American Theatre the evening of 8 for the benefit of St. Stephen's Church, at Clagstone, Idaho. The house was crowded, and Mrs. Abbie C. Morris, who arranged the affair, is gratified over the outcome.

Joseph Muller, resident manager of the Orpheum Theatre, has canceled his trip to Hawaii, announcing that most of the people he had signed have accepted engagements elsewhere.

Sophia B. Porter, formerly society editor of the *Idaho Herald*, has been engaged as director of the publicity department of the Orpheum Theatre. W. S. McCauley.

## SEATTLE.

A Week of Excellent Entertainment at the Moore—Other Houses Doing Well.

At the Moore E. H. Sothern and Julia Marlowe, supported by an excellent co., appeared in the following Shakespearean plays: Macbeth, 5; Taming of the Shrew, 6; Romeo and Juliet, 7; matinee, 7; The Merchant of Venice, 8; Twelfth Night, 9; As You Like It, matinee, 10, and Hamlet, 10. Large audiences were in attendance throughout the week. In view of the number of transitions, from tragedy to comedy, back and forth, within the week, all the leading roles were well sustained. The productions were elaborately staged and costumed, with due regard to color effect. The applause was very hearty, and the two stars were obliged to answer to many curtain calls. Never were Shakespearean plays presented in this city in such a delightful manner. Mr. Sothern was seen at his best in Macbeth, which opened the engagement, and in Hamlet, which closed it. Miss Marlowe made an ideal Portia, and the trial scene in The Merchant of Venice was admirably presented. In the casts were Lorna Chippendale, Norah Lamison, Alma Kruger, Frederick Lewis, Sydney Mather, William Harris, Eric Bland, and others. This engagement will be long remembered.

The Sweetest Girl in Dixie 4-10 at the Seattle played to houses averaging fair business. Pinkie Mullally in the title-role, and Owen Williamson as leading man acquitted themselves with credit. Betty Barrows, Adelaide Powers, Claude Hutchison, Edward Healy, and Lee Tyrell constituted the support. Through Death Valley 11-17.

Alaska 4-10, which must not be confused with the opera bearing that name, was the offering at the Lois. The attendance ranged from small to medium houses. Virginia Thornton as Jess Dalton made the most of the part. The play deals with the rough phase of the North, and contains some exciting situations. In the cast were Margaret Marriott, Julia Walcott, Verne Layton, Clarence Arper, Sam Griffith, George B. Berrell, Harry Cummings, and others.

The name of the theatre at the corner of James Street and Third Avenue has been changed to read the Coliseum, instead of the Orpheum, on account of the latter name having been given to the new theatre at Madison Street and Third Avenue. The old theatre was formerly known by the name which it now bears.

BENJAMIN F. MESSMER.

**TACOMA.**—**TACOMA**: But for Mary Garden, the Tacoma would have been dark week 7-15. She sang to a very small audience, was supported by Arturo Tildaldi, violinist, and Howard Brockway, pianist.

FRANK B. COLE.

## WEST VIRGINIA.

**WHEELING.**—**COURT** (E. L. Moore): Second week of George Arliss's Associate Players, presented What Happened to Jones 12-17, with great success; the co. fast making friends and business on the increase. Alice of Old Vincennes next.

## WYOMING.

**LARAMIE.**—**OPERA HOUSE** (H. B. Root): Paul Gilmore in The Bachelor 20.

## WISCONSIN.

### MILWAUKEE.

Jessie Pringle and Maud Potter with the Davidson Stock—Good Bill at the Crystal.

The Davidson Stock co. is offering a treat this week in presenting a play in a highly capable manner the thrilling newspaper play The Fourth Estate 12-17. The play also serves to introduce two new members, Jessie Pringle and character roles and Maud Potter, the new ingenue. The entire cast did excellent work at the opening performance. Miss McHenry's work in the feminine lead was up to her usual standard. Mr. Dempster's Wheeler Brand was excellent. The play is staged with great attention to detail and for a stock organization the scenic equipment is elaborate.

Crystal patrons are being given a treat this week in the acrobatic line by the Borzini Troupe, who headline the bill. The act borders on the sensational. Five other good acts complete the bill.

Milwaukee's popular vaudeville house closed 11 for the Summer season. The theatre will be redecorated and will open Aug. 7.

L. R. NELSON.

**PORTAGE.**—**OPERA HOUSE** (A. H. Carnegie): High School 11, class play 15.

**UNDER CANVAS**: Bulger and Cheney, Animal Circus 10 pleased business. Central States Amusement co. 12-17; fair attraction; business light. Wimberger Brothers July 3-18.

L. R. NELSON.

**SASKATOON.**—**BASK.**—**EMPIRE** (Joseph Sutton, Jr.): Pantilio's Stock co. came to good houses 12, 18. Closed remainder of week. The Barriers 19, 20. The musical comedy The Winsling Miss 30, July 1.

**PORT HOPE.**—**ONT.**—**THEATRE** (J. T. Stetson): Stetson's U. T. G. 8 pleased two large houses; specialties good; last offering of sea-

## CANADA.

### TORONTO.

Percy Haswell's "Home Coming" Greeted by Enthusiasm—Baldwin-Melville Company.

The reception tendered to Percy Haswell on her return to Toronto for the Summer season was one of the most cordial ever accorded to an actress in this city. Toronto's elite turned out en masse to welcome back this charming young actress, whose talents were so amply displayed during her stay here last season. Miss Haswell calls Toronto a home to her, and truly so home coming could be more gratifying; but Miss Haswell has thoroughly earned it all, and her players this season promise a support of rare intelligence and skill. Her first production was The Cottage in the Air, which played to capacity all week. Then followed 12-17 The American Widow, a lively piece that drew remarkably well. Miss Haswell as the charming Betty was all that could be desired. Fred S. Tides, the leading man, took the part of the musician to good advantage. Bertha Chapin as the prima donna and Caroline Harris, her mother, were both amusing. Thomas V. Fawcett as the amiable English peer made the role doubly entertaining. Allen Fawcett, William Crimmins, Robert W. Smiley, Stewart Robbins, Jack Rogers, and Angelo Ogden were excellent in their respective parts. Old Heidelberg 20-25.

The Princess is playing stock again this season, being favored with the Baldwin-Melville Stock co. The leading parties are Adelaida Klein, an actress of much promise, and Arthur Bryon, whose ability cannot be questioned. In The Lion and the Mouse these two played the part of Shirley Rossmore and John Burkett Ryder to the satisfaction of the audience. The co. has made a good impression and Miss Klein has found a warm spot in the hearts of Toronto theatrogoers. Theima 20-25.

Shea's has closed until July 31, after one of the most successful seasons on record. The management, under the direction of Mr. Shea and Mr. Trigle report most satisfactorily, and wish to thank the Toronto public for their patronage and the various actors and actresses who by their best endeavors have so well assisted in making Shea's one of the foremost vaudeville houses in America.

E. CHESTER IRONSIDE.

MONTREAL.

The Orpheum Players Continue to Please—Good Business—Praise for Percy Meldon.

The Orpheum Players presented The Walls of Jericho 12-17, and the production was characterized by all the care and attention to detail which goes so largely to make up the success of their performances and recent credit on Stage Director Percy Meldon. Charles Mackay as Jack Prohiser and Lillian Kemble as his butterfly wife both did capital work. Thomas MacLarnie was manly and convincing as Hanky Bannister. Beatrice Nichols made a charming Lady Lucy. Samuel Reid was capable as the Marquis of Stevenson. Laurette Brown, Rita Davis, and Charles Dow Clark all did satisfactory work. A Woman's Way 19-24.

Howe's travel pictures at the Princess prove an interesting entertainment. The Star's party to the orphans and poor children of Montreal was a great success.

The Francais presents a fine series of pictures. Vaudeville has been eliminated for the Summer.

Dominion and Schomer parks are both doing good business.

Evelleen Hartford spent a few days in Montreal, where she has many friends, on her way from England to join her sister Lillian in a vaudeville sketch, which they will play through the States and Canada.

W. A. TREMAYNE.

**ST. JOHN.** N. B.—**OPERA HOUSE** (H. J. Anderson): The Lost Paradise (local) 6, 8. Madame Sherry 8-10; excellent production, to good business. The work of Tessa Costa and Dallas Welford has not been surpassed here in many seasons. David Bishop in concert in the schoolroom of Centenary Methodist Church 1 drew large audiences. For Coronation Day 22, which was the hardy annual of the South, that exploited the cabin of one Uncle Thomas, colored. **ITEMS**: No move toward building the new Keith-Albee house in King Square has yet been made, and it is rumored that nothing will be done until the house recently burned at Bangor, Me., has been replaced.—Walter Golding, manager of the Nickel, has left for a six weeks' trip to the Pacific Coast.

**CALGARY.** ALTA.—**LYRIC** (W. B. Sherman): Albert Chevalier, assisted by Edna Blanche Showalter and Myron E. Whitney, 6-7, did good business and made most favorable impression. The Barrier 8-10 (American Amusement co.): good co.; fair business. Queen Sophia 12-17 (Harry Booth). A Winning Miss 19-21. Willard Mack in Cameo Kirby and The Morals of Marcus 22-24. The Old Homestead 26-28. Willard Mack 29-July 1.—**OPHEUM** (W. B. Sherman): Sherman's Musical Comedy co. 5-7 in Quiet Neighbors. Magic Baths 8-10. **REO** 18-19. Papa's Coachman 15-17.—**EMPIRE** (M. Kyle): Fine vaudeville bill; good business.

**LONDON.** ONT.—**SPRINGBANK PARK**: The Stoddart Stock co. is giving satisfaction, though a cool wave interfered with the attendance for the last few days. The bills presented to date are The Fighting Hope, A Country Girl, Divorces, and The Parish Priest.

**OTTAWA.** ONT.—**Dominion** (Gus S. Greening): The Dominion Stock co. are doing good business presenting What Happened to Jones 12-17.—**AUDITORIUM**, BRITANNIA-ON-THE-BAY: The vaudeville season opened at this beautiful park 12 to good business.

**SASKATOON.** BASK.—**EMPIRE** (Joseph Sutton, Jr.): Pantilio's Stock co. came to good houses 12, 18. Closed remainder of week. The Barriers 19, 20. The musical comedy The Winsling Miss 30, July 1.

**PORT HOPE.** ONT.—**THEATRE** (J. T. Stetson): Stetson's U. T. G. 8 pleased two large houses; specialties good; last offering of sea-

JUNE 21, 1911

## THE NEW YORK DRAMATIC MIRROR

27

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES

BARRYMORE, ETHEL (Charles Frohman, mgr.): San Francisco, Cal., 37-July 1.  
BEHNARD, SAHAR (W. F. Connor, mgr.): New York city, 19-21.  
BURKE, BILLIE (Charles Frohman, mgr.): Oklahoma, Okla., 19-21; San Jose, 22, Stockton 23; Sacramento 24.  
CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—indefinite.  
DREW, JOHN (Charles Frohman, mgr.): Portland, Ore., 10-21; Tacoma, Wash., 22; Victoria, B. C., 23; Vancouver 24.  
EVERYWOMAN (Henry W. Savage, mgr.): New York city, Feb. 27—indefinite.  
EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.  
FISKE, MRS. (Harrison Grey Fiske, mgr.): Ogden, U. S., Salt Lake City 28-29; Los Angeles, Cal., 28-29; San Diego 30; Santa Barbara 30; Monterey July 1.  
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.  
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.  
GILMORE, PAUL: North Platte, Neb., 22; Hot Springs, S. Dak., 24-25; Rapid City 26, 27.  
GREET, BILL, PLAYERS (See Greet, mgr.): Indianapolis, Ind., July 2-3.  
KELCEY, HERBERT, AND EBBIE SHAN-  
NON (A. G. Delamater, mgr.): Chicago, Ill., July 1—indefinite.  
LILY, THE (David Belasco, mgr.): Seattle, Wash., 18-24.  
MASON, JOHN (Moses, Shubert, mgrs.): New York city March 18-July 1.  
OLD HOMESTRAD (Franklin Thompson, mgr.): Chehalis, Wash., 21; Centralia 22; Olympia 23; Elma 24; Aberdeen 25; Tacoma 26; Everett 27; Anacortes 28; Victoria, B. C., 29; Vancouver 30; July 1.  
PRINCE OF HIS RACE (Oscar Graham, mgr.): Bryant, S. Dak., 21; Madison 22; Flandreau 23; Pipestone, Minn., 24; Sioux Falls, S. Dak., 25.  
ROBSON, MAY (L. S. Sire, mgr.): Salem, Ore., 21; Portland 22-24; Aberdeen, Wash., 25; Tacoma 26; Victoria, B. C., 27; Vancouver 28; Seattle, Wash., 29; July 2.  
SOTHERN, E. H. AND JULIA MARLOWE (Moses, Shubert, mgrs.): Butte, Mont., 22; St. Paul, Minn., 23; July 1.  
UNCLE TOM'S CABIN (Benton's): Potomac, N. Y., 21; Rensselaer Falls 22; Morristown 23; Alexandria Bay 24.  
WHIP (J. C. Williamson, Ltd., mgr.): Christchurch, New Zealand, 19-20; Timaru July 1; Oamaru 3, 4; Dunedin 5-20; Invercargill 21, 22.  
YOUTH (Julius Hopp, mgr.): New York city June 8—indefinite.

## STOCK COMPANIES

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.  
ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—indefinite.  
ALBER (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.  
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.  
ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.  
ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 8—indefinite.  
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.  
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Toronto, Ont., June 7—indefinite.  
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.  
BELASCO THEATRE: Washington, D. C., May 22—indefinite.  
BENNETT, J. MOY: Cobalt, Can.—indefinite.  
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.  
BLOOD, ADELLE PLAYERS (J. J. Garrity, mgr.): Louisville, Ky., March 20—indefinite.  
BONSTILLE, JESSIE: Buffalo, N. Y., April 24—indefinite.  
BUBBANE (Oliver Moroso, mgr.): Los Angeles, Cal.—indefinite.  
CHINON-HOFFER: Beaver Falls, Pa., May 20—indefinite.  
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.  
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.  
D'ORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—indefinite.  
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 28—indefinite.  
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 6—indefinite.  
DOMINION: Ottawa, Ont., April 24—indefinite.  
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.  
DURKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—indefinite.  
ELITCH GARDEN: Denver, Colo., June 11—indefinite.  
EPICURE (W. J. Carey, mgr.): Syracuse, N. Y., May 1—indefinite.  
EMPIRE (Spotts and Nathanson, mgrs.): Providence, R. I., May 8—indefinite.  
FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 28-Sept. 4.  
FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.  
FORBES: Duluth, Minn., June 27-Sept. 2.  
FORRES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.  
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich., April 23-June 24.  
GREW: Oklahoma City, Okla.—indefinite.  
HAINES, ROBERT T.: New York city May 1—indefinite.  
HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.

HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.  
HASWELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 5—indefinite.  
HAYMARKET (Col. Hoene, mgr.): Chicago, Ill., June 5—indefinite.  
HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—indefinite.  
HUDSON: Union Hill, N. J., May 1—indefinite.  
HUNTER-BRADFORD: Hartford, Conn., May 8-July 20.  
INGRAHAM, LLOYD: Omaha, Neb., May 21—indefinite.  
JONES: San Jose, Cal.—indefinite.  
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.  
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Louisiana, Mo., May 22—indefinite.  
LAKE, EVA (O. D. Woodward, mgr.): Kansas City, Mo., April 29—indefinite.  
LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.  
LAWHORN (Drs. S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.  
LEONE, MAUD, ASSOCIATE PLAYERS (B. A. Marshall, mgr.): Duluth, Minn., June 4—indefinite.  
LONERGAN, LESTER: New Bedford, Mass., April 1—indefinite.  
LYCUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.  
LYRIC: Lincoln, Neb., Aug. 29—indefinite.  
LYTTEL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.  
MATTLAND, ARTHUR: Glens Falls, N. Y., April 17—indefinite.  
MAJESTIC: Johnstown, Pa., April 17—indefinite.  
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.  
MANHATTAN (Shropshire and Hillis, mgrs.): Victoria, N. J., May 28—indefinite.  
MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 28—indefinite.  
MILLBROOK (Arthur Berthelot, mgr.): Portsmouth, O., May 30—indefinite.  
MOREY (J. Comte and Fleischer's): Des Moines, Ia., May 27-Aug. 26.  
MORISON, LINDSAY: Boston, Mass., May 15—indefinite.  
MURAT (Fred J. Dalley, mgr.): Indianapolis, Ind., May 29-Aug. 5.  
NEILL, JAMES: St. Paul, Minn., April 30—indefinite.  
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.  
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.  
OPHEUM (Raymond Wittaker, mgr.): Jersey City, N. J., May 20-June 24.  
OPHEUM (N. Appel, mgr.): Harrisburg, Pa., May 1—indefinite.  
OPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.  
OPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.  
PAIGE, MABEL (Chas. W. Ritchie, mgr.): Montgomery, Ala., April 17—indefinite.  
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.  
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.  
PAYTON'S (Corse Payton, mgr.): New York City, May 8—indefinite.  
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., June 5—indefinite.  
POLI (S. E. Poll, mgr.): Hartford, Conn., May 22—indefinite.  
POLI (S. E. Poll, mgr.): Bridgeport, Conn., May 15—indefinite.  
POLI (S. E. Poll, mgr.): Waterbury, Conn., May 8—indefinite.  
POLI (S. E. Poll, mgr.): Meriden, Conn., May 1—indefinite.  
POLI (S. E. Poll, mgr.): Worcester, Mass., May 1—indefinite.  
POLI (S. E. Poll, mgr.): Scranton, Pa., Nov. 21—indefinite.  
POLI (S. E. Poll, mgr.): Springfield, Mass., May 8—indefinite.  
POINTER, BEULAH (Harry J. Jackson, mgr.): Denver, Colo., May 15—indefinite.  
PROSPECT (Frank Gersten, mgr.): New York city June 5—indefinite.  
RAYMOND-ANDREWS (Raymond and Andrews, mgrs.): Minneapolis, Minn., June 25—indefinite.  
ROBYNS (William Bobyns, mgr.): Binghamton, N. Y., May 15—indefinite.  
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 20—indefinite.  
SCHILLER PLAYERS: Richmond, Va., May 28—indefinite.  
SCHILLER PLAYERS: Atlanta, Ga., April 24—indefinite.  
SCHILLER PLAYERS: Norfolk, Va., May 1—indefinite.  
SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.  
SHERMAN: St. Louis, Ill., June 4—indefinite.  
SPOONER, CECIL (Blaney-Spooner Co., mgr.): New York city, Feb. 27—indefinite.  
SPOONER, EDNA MAE (Mary Gibbs Spawner, mgr.): Brooklyn, N. Y., May 20-June 24.  
STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.  
STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 20—indefinite.  
SUBURBAN (Oppenheimer Bros., mgr.): St. Louis, Mo., May 14—indefinite.  
SUTTON (Dick Sutton, mgr.): Los Angeles, Cal., April 24—indefinite.  
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.  
THOMPSON AND WOODS: Brockton, Mass., Dec. 28—indefinite.  
THOMAS-VAL: Hoboken, N. J., May 1—indefinite.  
TRIVERS-VAL: New York city—indefinite.  
TRIMONT: New York city—indefinite.  
TRIPLETT, WM. (Hugh Lashley, mgr.): Charlotte, N. C., May 1—indefinite.  
TURNER, CLARA (W. F. Barr, mgr.): Wilkinsburg, Pa., May 28—indefinite.  
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.  
VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.  
VAN DYKE-EATON (F. Mack, mgr.): St. Louis, Mo., May 28—indefinite.  
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.  
WOOSTER PLAYERS (J. F. Burke, mgr.): Worcester, Mass., May 15—indefinite.

## TRAVELING STOCK COMPANIES.

ANDERSON, CLAYTON PLAYERS (Clayton Anderson, mgr.): Brookfield, Mo., 10-21, Encino Springs 22-24.  
BAIRD, GRACE (Doris E. Curtis, mgr.): Hot Springs, Ark., 10-July 1.  
BRECKENRIDGE (Ohas. Breckenridge, mgr.): Iola, Kan., 19-24.  
CULHANE'S COMEDIANS (No. 1: W. E. Culhane, mgr.): Chanute, Kan., 19-24.  
CULHANE'S COMEDIANS (No. 2: Macklyn Al, mgr.): Columbia, Mo., 19-24.  
CULHANE'S COMEDIANS (No. 3: Wm. H. Culhane, mgr.): Miles, Mo., 19-24.  
DUDLEY, FRANK: St. Louis, Okla., 18-24.  
GILSON-BRADFIELD: Parsons, Kan., 19-24.  
GREAT WESTERN (Frank E. Darr, mgr.): McAlester, Okla., 18-24, Paris, Tex., 26-July 1.  
HALS, DON C. (Don C. Hall, mgr.): Eureka, Mich., 18-25, Iron Mountain 26-July 2.  
HICKMAN-BESSEY (James D. Proudfit, mgr.): Corsicana, Tex., 19-24, Denison 26-July 1.  
HICKMAN, GUY: Little Rock, Ark., 12-24, Hot Springs 25-July 10.  
KING DRAMATIC (Chas. King, mgr.): Columbia, Tex., 19-24.  
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Mexico, Mo., 19-24, Columbia 26-July 1.  
LYNN, PHIL: Saranac Lake, N. Y., 19-24, Tupper Lake 26-July 1.  
MORLEY (Southern: E. G. Hicks, mgr.): Greenville, Tex., 19-24.  
NICKERSON BROTHERS (C. A. Merrill, mgr.): Sedalia, Mo., 18-24.  
SIMMONS: Coffeyville, Kan., 19-24, Muskogee, Okla., 26-July 1.  
SPENCE THEATRE (Sohns and Bavis, mgrs.): Hartsville, Okla., 19-24.  
WHYTE DRAMATIC (C. P. Whyte, mgr.): Ft. Scott, Kan., 19-24.

## OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.  
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.  
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., June 4-July 1.  
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1-June 24.

BERGAR PRINCE (Edwin Patterson, mgr.): Willmar, Minn., 21; Montevideo 22; Milwaukee, S. D., 25; Elandale, N. D., 24; Lisbon 23; Oaks 27; Wahpeton 28; Forest Falls, Minn., 29; Detroit 30; Staples July 1; St. Cloud 2.

CAT AND THE FIDDLE: Calgary, Alta., 29-July 1.  
CARLETON OPERA: Celoron, Jamestown, N. Y., May 29—indefinite.

CENTRAL PARK OPERA (Lester Tempster, mgr.): Albany, N. Y., May 27—indefinite.

COUNTRY GIRL (Gray-Stewart Co., mgrs.): New York city May 20—indefinite.

DRINER'S MUSICAL COMEDY (Geo. L. Driner, mgr.): Flint, Mich., May 28—indefinite.

DELMAR MUSICAL COMEDY: St. Louis, Mo., May 29—indefinite.

FIELDS' SOI MUSICAL STOCK: Minneapolis, Minn., May 21—indefinite.

POLLY BERGER (H. B. Harris, mgr.): New York city April 27—indefinite.

POLLIES OF 1911 (Florence Ziegfeld, mgr.): Atlantic City, N. J., 19-24, New York city 26—indefinite.

GAYETY MUSICAL STOCK: Minneapolis, Minn., May 21—indefinite.

HARTMAN, FERRIS (C. V. Kavanagh, mgr.): Red Bluff, Cal., 21; Ashland, Ore., 22; Medford 23; Grant's Pass 24; Eugene 25; Corvallis 27; Albany 28; Salem 29; Astoria 30, July 1; Portland 24.

HEART BREAKERS (Mort Singer, mgr.): Clinton, Mass., May 29—indefinite.

HOMAN MUSICAL STOCK: Providence, R. I., May 1—indefinite.

ITALIAN OPERA (B. L. York, mgr.): Los Angeles, Cal., May 22—indefinite.

IDAHO OPERA (B. L. York, mgr.): Los Angeles, Cal., May 22—indefinite.

JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, July 24-Aug. 5; New Plymouth 7; Wanganui 8; Palmerston North 10, 11; Hastings 12; Napier 14, 15; Masterton 16; Wellington 17-26; Christchurch 28-Sept. 6.

LITTLE MISS FIX-IT (Moses, Werba and Luehrs, mgrs.): Chicago, Ill., May 22—indefinite.

LOWRIE, JANETTE (Dan S. Fishell Amusement Co., mgrs.): Cincinnati, O., June 21—indefinite.

LYRIC MUSICAL COMEDY (Keating-Flood Co., mgrs.): Portland, Ore., May 14—indefinite.

MANHATTAN OPERA (Bobt. Kane, mgr.): Elmira, N. Y., May 21—indefinite.

PINAFOR (Moses, Shubert, mgrs.): New York city May 29—June 24.

PINK LADY (Klaw and Erlanger, mgrs.): New York city March 18—indefinite.

PRODIGAL TAR: Chicago, Ill., June 28—indefinite.

RORICK GLEN OPERA (George Lydig, mgr.): Elmira, N. Y., May 21—indefinite.

ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Dunedin, New Zealand, 10-24.

STODDARD: Forest 26, 27; Gaines 28, 29; Tamara 30; Christchurch July 1-10.

SHEEHAN, JOSEPH F.: Cleveland, O., 5-24.

SHERMAN'S MUSICAL COMEDY (F. A. Wolf, mgr.): Calgary, Alta., March 27—indefinite.

SIMPLY, VALENTA (L. H. Hamilton, mgr.): New York city May 22—indefinite.

SWEET SIXTEEN (John B. Willis, mgr.): Atlantic City, N. J., June 5—indefinite.

VALLEY PARK OPERA (Morton and Fitzgerald, mgrs.): Syracuse, N. Y., June 12—indefinite.

VAN DEN BERG-EUSTIS (Jos. van den Berg, mgr.): New York city June 26—indefinite.

WHALOM PARK OPERA: Pittsburgh, Mass., June 19—indefinite.

WINTER GARDEN (Moses, Shubert, mgrs.): New York city March 20—indefinite.

## MINSTRELS.

DE BUE BROS.: Pittsfield, Me., 21; Hartland 22; Newport 23; Dexter 24.

FOX'S LONE STAR (Roy E. Fox, mgr.): Fiat River, Mo., 19-21; Elvira 22-24.

RICHARD AND PRINGLE'S (Holland and Finkins, mgrs.): Billings, Mont., 21; Big Timber 22; Rosebud 23; Great Falls 24; Helena 25; Hamilton 26; Steppewell 27; Missoula 28; Sandpoint, Ida., 29; Newport, Wash., 30.

## BURLESQUE.

ALL-STAR STOCK: Montreal, P. Q., June 19—indefinite.

BURLESQUE STOCK (Imay Weingarten, mgr.): Chicago, Ill., May 7—indefinite.

BURLESQUE STOCK: Philadelphia, Pa., May 22—indefinite.

JOLLY GIRLS STOCK (Drew and Campbell, mgrs.): Detroit, Mich., June 12—indefinite.

## MISCELLANEOUS.

JANSEN COMPANY (Pellis Bled, mgr.): Yokohama, Japan, 12-30.

RAYMOND, THE GREAT (Maurice P. Raymond, mgr.): Turin, Italy, 11-24, Milan 25-July 1.

THOMPSON'S PICTURES (P. H. Thompson, mgr.): Tregu, Wis., 19-22; Springbrook 23-25.

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MERRY WHIRL (Gordon and North, mgrs.): New York city June 12—indefinite.

BARNUM AND BAILEY'S: Rockford, Ill., 21; Madison, Wis., 22; La Crosse, Wis., 23; Superior, Wis., 24; Duluth, Minn., July 1, 25.

BUFFALO BILL'S WILD WEST: Little Falls, N. Y., 21; Watertown 22; Oceango 23; Cortland 24.

BOREPAUGH-SELLS BROTHERS: Martinsburg, W. Va., 21; Piedmont 22; Grafford 23; Slaterville 24; Bellair, O., 26; Barnesville 27; Cambridge 28; Mt. Vernon 29; Sandusky 30; Lorain 24; Flint 25; Toledo 26.

GENTRY BROTHERS: Chillicothe, O., 21.

HAGENBECK-WALLACE: Elgin, Ill., 21.

101 RANCH WILD WEST (Miller Bros. and Arlington, mgrs.): Sharon, Pa., 21; Erie 22; Ashtabula, O., 23; Youngstown 24.

RINGLING BROTHERS: Fall River, Mass., 21; New Bedford 22; Worcester 23; Holyoke 24.

SELLS-FLYING: Tacoma, Wash., 21; Old Blue 22.

# MOTION PICTURES

## "SPECTATOR'S" COMMENTS

HERE was considerable to say on this page last week in favor of a recent suggestion that motion picture manufacturers could do much to further the development of good scenario writers by bringing any budding geniuses that might be discovered to the studios, and teaching them some of the inside secrets of motion picture production, to the end that they might evolve plots and write scenarios with greater skill and with closer reference to the possibilities of the films. Not only does this idea appear entirely practicable and reasonable, but it suggests one or two steps further along the line of greater co-operation between the scenario writer and the producing department. Why not make this educational feature mutual? Why not make it work both ways? To be more specific, why would it not be a wise policy for the picture producer to call the better type of scenario writer into consultation in every case where possible, so that the director might have the benefit of the author's ideas, and his reasons for each development of his story? \*

So much has been said about the incompetency of scenario writers that this suggestion that he be taken more seriously into account will probably evoke a loud guffaw from some quarters. Last week it was noted in these comments that according to one authority not one scenario out of a thousand was fit to produce substantially as written. Another authority declared that only three or four out of a hundred were fit to buy, and of these hardly any could be produced without material change. Still another authority asserted that many producing departments of the film companies wrote their own scenarios because those offered by outside writers were too insufferably bad for film production. A poor showing for scenario writers, sure enough, but let us see if it is any worse than the showing made by writers in other lines of dramatic composition. How many plays, playlets, and sketches that are written for the stage are worth even one complete reading? Out of the thousands of dramatic compositions that are written and copyrighted each year, how many are ever produced and if produced how many survive more than one or a very few performances? There is no available data whereby the percentage of new dramatic compositions that are produced can be compared to the percentage of new motion picture scenarios that are produced, but *The Spectator* believes the difference between the two would not be found very great. Not enough, at any rate, to leave an entirely indefensible stigma on the much abused authors of motion pictures. \*

Let us go further in this comparison of the picture stories and the stage drama. Great stress has been laid on the fact that picture plays after being purchased are almost invariably changed by the producers. Very few are made substantially as submitted, it is claimed. How do stage plays fare in this respect? No better, if as well. Scarcely any dramatic composition that was ever written can be cited as having been finally produced without

important revision of some sort. Most plays go through a regular process of "whipping into shape" until in their final forms they can hardly be recognized as they were first conceived. There is, however, this important difference: In the case of the stage play that is considered fit for production the author is one of the doctors when it comes to performing the surgical operations—indeed, he is usually the most important doctor. The play being the child of his imagination, he is conceded to know most about its anatomy, the character of its structure, and the various relations that the several parts bear to each other. He has thought of reasons why this or that should be so, that would not be likely to occur to the outside minds, who for the moment have come into responsible authority in connection with the revision under way. The producers, it is true, bring to the work fresh points of view and are almost always able to offer valuable suggestions, additions, and changes, but the author is usually most influential in the discussion. He may be overruled, but he is seldom ignored. The result is that his play, however changed and rebuilt, comes out of the conflict generally with its spine intact and the most of its members in proper place. \*

How different it is with the picture play has already been told. After it has been purchased by some company it is almost invariably slaughtered ruthlessly by the producing force without the slightest reference to the opinions or ideas of the author. Virtually, he has ceased to exist. He sells his poor little manuscript and after that, one or two or four or five persons, total strangers to the infant, hold a consultation over its helpless little body and rip it to pieces, after which the remains are picked up, pieced together, and a new baby is born. Now it may very well happen that this later creation may be a vast improvement over the old, especially if the doctors be masters and the original author was only a novice, but it may also very well happen that the vivisection and rearrangement has failed to preserve the most important element in the child—the spark of life—the motive for which it existed, about which the author alone was best able to pass judgment, or at least offer an intelligent opinion; or if new matter has been added it is frequently of a character totally out of harmony with the rest, like grafting the skin of a colored child on the body of a white one. \*

The work which the scenario editors, picture play directors, and others connected with the producing end of the photo-play output is worthy of all praise. They have developed and put into practical shape an absolutely new form of literature and drama. To them more than to any others in the motion picture field credit is due for the marvelous advancement of the art. It is, therefore, not for the purpose of belittling them that attention is called here to the danger that confronts them of holding in too high esteem the abilities of those whose ideas they seek, buy, and utilize. Because they find it necessary to change submitted material in so many particulars is no proof that all the authors of that material are incompetent or unworthy of consultation. Because so many scenarios need revision is no proof that all revision has been or is for the best. It is undoubtedly a fact that very many of the changes made in manuscripts may have been unnecessary or ill advised, and were undertaken merely because the producers entertained the notion that it was their business to make changes and they must make them, willy nilly. \*

Supposing book publishers through their editors and manuscript readers deemed it necessary to cut, slash, alter, and add to every manuscript that came into their possession, without reference to the author, what would be the result? Supposing the same thing happened with the production of stage plays, how much progress would have been made in the drama? We would have had in both cases an absolute destruction of individuality of style and thought, and all literature and drama would bear the hall-marks of the particular publishing houses or producing firms that put them out. We would have no Mark Twains, no O. Henrys, no Kiplings, no Shakespeare. They would all be Harpers and Scribners, and Klaw and Erlangers, and Shuberts, and Belascos. And by the way, isn't this pretty much the condition in which motion picture production stands to-day? Isn't the monotonous character of many firms' productions due to this very craze for rewriting every manuscript to an unnecessary degree? \*

It seems to *The Spectator* just a little bit strange that all this should be so. He is not quite able to understand why it would not be the wisest thing for the producer to avail himself of the assistance the author could give, or at least try to ascertain if the author was able to give any aid. If the author had brains enough to think up a scenario that was worth paying money for, although it might be only the germ of the plot that the producers felt justified in using, it would seem just barely possible that he might have brains enough also to be of some use in the revision or reconstruction. It is scarcely to be conceded that all the brains on earth can



Mishkin, N. Y.

**VIOLET MERSEAU**  
A Leading Lady of the Nestor Company

be collected beneath one or a half dozen seven or eight-inch hats, as the case might be, in the several producing studios of the picture companies. Nobody knows so much that he can't learn something from somebody else. Even a dodo, as we may call the poor picture author, might by some accident offer a suggestion to the producers that would be of value. \*

And the proof of it is that some of the picture companies employ their own writers—as one company representative says, they write their own stories. If they have men or women on their staffs who are able to do this work, then there are at least that many scenario writers who produce picture stories that are not butchered to pieces, or if they are butchered the author is present in the slaughter house and has a hand in the gore. And it goes without saying that in such cases the presence of the author is not without value, or he wouldn't be there. Where is the sense, then, in not carrying this policy further, and when a scenario or plot is purchased from an outside writer of any apparent intelligence, calling him in to help and gaining what little aid he might give in keeping the story on the right track? \*

There will be the objection, of course, that many scenario writers live at a distance too remote for consultation, but this is not always the case. There are many scenarios purchased from persons close enough to be readily summoned for conference, and even where the writer is across the continent there are plenty of mail trains and Uncle Sam carries a letter for two cents. Is it the extra bother that would stand in the way? Why should this be allowed to interfere with the perfection of the foundation for the edifice; for the original story structure on which the picture play is erected is of the very first importance, as nearly everybody connected with picture play production now admits. Is it a matter of cost? Quite impossible. Picture producers are strenuously asserting that they will gladly pay more money if they can only get better material. The only reason they pay so little now, they aver, is because the stuff submitted isn't worth any more. \*

There would, therefore, appear to be every reason for, and not one valid reason against, consulting the author in a great many instances when it comes to changing or preparing his story for production. The amount of original thought that he ought to be able, in almost every case, to add to the consideration of the matter ought to be apparent at once. Guided by the superior experience and judgment of the producers, which is cheerfully conceded, he could hardly fail in most cases to bring to the matter a freshness of idea that too many film stories now stand sadly in need of. Without reflecting on the capabilities of the directors and scenario editors engaged in motion picture work, some of whom have demonstrated splendid discernment in interpreting correctly the ideas intended to be conveyed by the authors, it is not too much to say that not one of them is able always to completely comprehend the idea and motive of the submitted scenario, no matter how clearly or concisely the manuscript may have been prepared. He is not in every case able to see the plot or story as through the eyes of the author; he cannot always be sure that he



ALICE JOYCE  
Of the Kalem Western Company

has caught the exact spirit of the composition. In going ahead and producing without carefully going over the matter with the one who wrote it and conceived it, the producers thus stand in danger of missing the very element in the story that may lift it above mediocrity and make it really of notable character.

It is not pretended to say that in isolated instances certain companies and directors have not carried out the policy which *The Spectator* has endeavored here to outline. There have no doubt been such cases where producers and outside authors have come together. Louis Reeves Harrison in a recent article mentioned such an incident in his own case, and expressed the wish that the practice might be more general. But the thing to be desired, in the opinion of this writer, is that the practice should become more general instead of exceptional. To argue otherwise is to assume that the companies have already collected into their employ all the accumulated wisdom that is available—a position that none of them would want to assert. Indeed, there are not wanting instances known to the film makers themselves where the changes made by their producing departments in submitted stories have not turned out as effective as anticipated—changes that might have been bettered or avoided if the authors had been consulted.

It may be that all this that *The Spectator* contends for above may come in time as a natural development of the business. It may be that when scenario writing has become better established and perfected that the authors themselves will be in position to insist on more consideration in the rearranging of their compositions, just as they will be able to demand the publication of their names as authors, and to command higher remuneration for their work. Even now the author is commencing to get recognition, as it appears from the last issue of *The Motion Picture Story Magazine* the names of the scenario authors are published in some instances. It may be argued, therefore, that *The Spectator* is urging the matter prematurely—that it will all come in good time as a matter of course, which in a way is undoubtedly true. Nevertheless, no progress is ever made without discussion and propaganda. There must always be pioneers in every movement, and *The Spectator* feels that the time is arriving for a forward march; that it is to the interest of the manufacturers for the greater uplifting of their business and the further perfection of the art of picture play construction, that wider opportunities and greater encouragement be offered for the expansion and growth of individuality and genius in authorship and production. Only by fostering, educating, and recognizing the picture play authors can this be attained. They constitute, in the very first instance, the growing foundation on which the dramatic or story-telling motion picture of the future must rest. They must furnish the seed that the producers are to plant, cultivate, and harvest, and any process that will tend to improve that seed and to get from it the greatest yield must result in benefit for all. That scenarios of to-day are greatly in need of improvement is, of course, admitted, or there would be no occasion for discussing the question at all, but they can be made to improve

faster by wise methods than by permitting them to grow up wild as is the present practice to a large degree. The present day scenario in general is written, submitted, and accepted or cast aside, without comment or reference to its source. The selected one is then worked over and produced on the lines preferred by the producer, with little or no attention to the author's ideas. It is as if the husbandman paid no attention to the seedling or cultivation of his farm and depended for his harvest on the few grains he could pick out from among the weeds.

THE SPECTATOR.

#### SANITY VS. OFFICIAL CENSORSHIP.

Here are two illustrations of the practical working of official censorship: The picture censors in San Francisco got a serious setback early in June at the hands of a jury made up of men of family. The board had condemned a film, title not mentioned in reports at hand, on the ground that it was immoral. An exhibitor put the picture on and was arrested and tried. The court and jury went to the picture house, saw the film and returned to court. After able argument on both sides, and an impartial charge, the defendant was acquitted by the jury with ten minutes' deliberation. It would appear from this that the official censorship rule in San Francisco is without authority. Any one can disobey it who considers his judgment better than that of the censors, and is willing to put it to the test of a jury trial. This is as it should be. If an exhibitor shows an immoral or otherwise illegal film he is liable to punishment, but the punishment must be after fair trial by jury and not on the say-so of a committee. The film in question told of an outcast who was redeemed, and according to the jury taught an obvious moral lesson.

The second case occurred in New York city and was the result of an order of the National Board of Censorship being ignored by the Essanay Company in issuing a film called *The Temptress*, against the Board's adverse ruling. Somebody reported the matter to the New York city Bureau of Licenses and an order from the bureau chief was at once forthcoming notifying all picture houses that if they exhibited the film their licenses would be revoked. Here then we have an assumption of absolute official censorship—a motion picture prohibited without any process of law whatever. No censorship law has been passed by the Legislature; no officials are legally authorized to exercise censorship; the film is merely condemned by a voluntary civic body, with no legal status, and the Mayor's office, perhaps, without investigation or hearing (because none is mentioned), undertakes to enforce the finding by the threat of taking away a license of any showman who disobeys. It would be interesting to see this arbitrary assumption of authority tested in a court of law, as was done in San Francisco. If it could be tried before a jury there could be little doubt of the result, if, as in the San Francisco case, the film could be shown to be one of good moral influence. Unfortunately, the picture in the New York case had little to command it, artistically or otherwise, and while it could scarcely be called harmful, it is not such a picture as one would wish to base a contest on. Moreover the film companies are in tacit agreement to voluntarily abide by the decisions of the Censorship



#### FROM LIFE TO DEATH

Scene from a notable Fox production

Board, which have not been at all illiberal. And yet the fact remains that the official promulgation from the Mayor's office is the inauguration of censorship authority inherently unjust and contrary to the spirit of our institutions. If proper opportunity should arise it should be contested in the courts.

#### ESSANAY THREE A WEEK.

Beginning the week of June 26, the Essanay Company will issue three reels every week in compliance with the demand of the exhibitors for more Essanay subjects. The release date for the third reel will be Friday, and the first one to be issued will be *An Old Man's Folly*, a drama, for Friday, June 30. Among the number of coming releases by the Essanay Company a few of the most important are the following: *The Baseball Star* from Biangville, a baseball comedy after the style of the Essanay's big hit of last year, *Take Me Out to the Ball Game*. This comedy is a full reel subject, with an original plot and unusually funny comedy situations. *An Old Man's Folly* is a drama which shows up the ever interesting subject of the making of moving pictures and how an old man and his daughter were reunited through a moving picture. *The Sheriff's Brother* is a Western drama, with a strong melodramatic plot, pleasantly acted.

Other Western dramas and comedies now ready for release are *The Corporation* and *The Girl*, *The Backwoodsman's Suspicion*, *Mustang Pete's Love Affair*, and others. This last named is a comedy of unusual laughing qualities.

Two short comedies by the Essanay Eastern Company will be released July 4. *Swat the Fly*, one of these latter, is a seasonable little comic after the old style of Essanay "slap-stick" comedy. *Getting Some Kata*, a short comedy on the same reel, will also be found to satisfy the fun-loving theatregoers.

#### "THE CONFESSION" IN THREE REELS.

The Vitagraph Company have secured the rights from the author and actor, James Hallie Reid, of producing in motion pictures the successful and famous play, *The Confession*. Mr. Reid will play Joseph Dumont, the leading character. This drama is remarkable in many respects, introducing beautifully and reverently a feature of the church which calls forth the commendation of one of its most eminent prelates as most helpful in appreciating the moral truth it teaches.

A letter from the Vicar General of New York gives a full estimation of *The Confession*. It is written to Mr. Reid, the author, and says in part:

"I attended a performance of your play . . . and I wish to say to you that *The Confession* represents accurately the doctrine and practice of the Catholic Church upon the obligations of the priest to preserve inviolate the confidence he receives from the penitent. The play seems to me very strong, tender, and well constructed. It tells a story dear to my Catholic heart; one we would be glad to have the world see. . . . I gladly advise all loyal members of the mother Church to see *The Confession*."

This portrayal will be issued as a three-reel subject, produced in the painstaking and elaborate style for which the Vitagraph Company is distinguished.

#### ANOTHER VITAGRAPH INCREASE.

Beginning with the month of August, the Vitagraph Company will release five films every week: two comedies, one military, one Western, and one straight drama.

A special monthly release will be made by the Vitagraph Company some time during each month, due notice of which will be given. This release will be in the nature of topical current events of national, as well as local, interests. The first monthly will present the review by President Taft of the Sunday school parades in Brooklyn and the La Crosse game at the Crescent Athletic Club, witnessed by the President.



#### THE STAR-SPANGLED BANNER

Scene from a coming Edison patriotic film

## Reviews of Licensed Films

**The Power and the Glory** (Pathé, June 12).—How an artist's love for his sweetheart inspired him to make a masterpiece of her portrait, which he was able to finish even after she had become disfigured, through the vision of her former loveliness, and his own undying love are artistically depicted on this film with clever acting. Claude Marall dreams of the glory his picture will bring him at the exhibition, but in the midst of it his sweetheart, who has been sitting for the picture, meets with an automobile accident—a very cleverly handled incident. Filled with the power of her love he finishes the painting from memory. When he receives the first prize he bestows all on her, realising that from her came the power and to her should go the glory.

**Hawkins and His Dogs** (Pathé, June 12).—The feats of some wonderfully well-trained dogs are exploited in this film. They are seen balancing, walking and jumping, and in other remarkable feats.

**There's a Woman in Town** (Pathé, June 14).—A unique and pointed surprise comedy is amusingly and logically worked out herein with Octavia Handworth and William Cavanaugh in the leading roles. When a woman arrives at a small Western town of men and stops at the tavern to see Madame Lizzie's toilet preparations, there is a great demand for such articles on the boys' part, as well as for her manuring skill. When they all dress in their very best and ask her to make a choice, she pays her bill at the hotel, introduces a strange man as her husband and rides out of town with him in an automobile, leaving behind some thoughtful appearing men, who have nothing to show from the incident but much stuff to make them beautiful.

**The Trapper's Daughter** (Vitagraph, June 18).—Here is another of the series of Vitagraph portrayals of life in the far North that stands out with striking realism. One wishes the plot of the story were fresher; it makes the subsequent events so

obvious. An Indian forces his attentions and string of bear teeth upon a trapper's daughter. Repulsed, he comes again, while the trapper is caught in one of his traps. The Indian takes the maid away strapped to his dog sledge. The white lover goes to rescue the father, and, finding the daughter absent from the cabin, the lover traces the Indian, overcomes him, and brings her back. The capture of the wolf and his release and the burning of the fire to keep them warm is a unique feature of the film. The manner in which the maid was released and taken from the Indian is also well conceived. The double skeeing of the lover and the maid on the same pair of skis through the woods is also interesting. Satisfactory disposition of the villain seems to be a necessity. One hopes this Indian did not come back and repeat the offense.

**Athletic Carnival** (Lubin, June 12).—These views show a college athletic meet in a vivid and interesting way. There is a relay running race, high and broad jumping, vaulting, and hammer and weight throwing.

**The Cook** (Lubin, June 12).—Amusing comedy founded on a clever idea is conveyed in this film. The cook on a ranch goes on so many sprees that he is fired, and it is determined to hire a woman. Accordingly an "ad" is sent to a city paper and the rancher and cowboys await impatiently for the new arrival. At this juncture an English tourist seeing the country in an automobile, and accompanied by his daughter and her four girl friends, become stranded in the neighborhood by the auto breaking down. While father and the chauffeur try to repair the damage, the girls go in quest of food, and apply at the ranch house, where the cowboys at once assume they are applicants for the job of cook. They are so scared when the cowboys round them up that they can do nothing but submit, and they go to cooking as ordered in a scene that did not quite realize the possibilities. Father comes and rescues them and finally the real cook, a colored wench, arrives. It was wondered

## CASINO THEATRES

GREENVILLE, MISS., June 3, 1911

**The Dramatic Mirror, New York:**

Gentlemen—We have your recent circular letter, and in reply will say that we get THE MIRROR regularly and have complete file of same. We have a stationery business and run a newsstand in connection, and we get ours from the New Orleans News Company.

We might add that your paper is of most valuable assistance to us and we cannot see how any up-to-date Moving Picture Manager can get along without its aid, as we consider your opinions on pictures to be absolutely correct and can depend on them. From the enclosed circular you can see what we think of it.

Wishing you much success and with best wishes, we are,

Yours very truly,

ALBERT MAYER, Manager.

[The circular referred to is a dodger advertising the Casino shows and quoting THE MIRROR in reference to certain pictures on the bills. THE MIRROR is called in the dodger "the]best authority on motion pictures."

where the women's aprons came from in and the sad lot of Philip, who loved but was doomed to disappointment. The scene by the sea was a departure from the text that is excused by the artistic character of the setting. The quarrel of the rivals, Annie's interference, their reconciliation, and the marriage of the two lovers with their blissful period of love in a cottage are followed by the coming of days of poverty when all seems dark in a little home. Then we see a ray of hope when Enoch is offered a berth on an out-sailing ship. We see him prepare for the voyage and our hearts go out to the wife and children to be left behind. He sails away, to be lost by shipwreck on an unknown shore. Back at home we see Annie waiting with patient confidence for his return.

**Enoch Arden, Part I.** (Biograph, June 12).—The Biograph's interpretation of Tennyson's poem is a pictorial masterpiece, worthy in a remarkable degree of the great subject on which it is based. The picture in its two parts more nearly represents the higher ideals of motion picture construction than any previous picture play production that this reviewer has ever been fortunate enough to see. The clear perception with which the tender, pathetic, and deeply human sentiments of the poet are realized by director and players, the fine blending with which the story is conveyed, the harmony of the scenic backgrounds all contribute to make it a film subject that may stand for a long time as a model. The first part shows the courtship of Annie and Enoch

and the sad lot of Philip, who loved but was doomed to disappointment.

**Enoch Arden Part II.** (Biograph, June 15).—Gaining in strength as the story progresses, this part is even more compelling than its predecessor. We see Enoch on the island burying his last companion, and we realize his helpless, hopeless despair. We see Annie at home clinging to the thought that he would yet return, until worn down by years of waiting and grateful for Philip's generous kindness she marries him. Then follows Enoch's rescue from the island, his return to his old home, his discovery of the truth from the gossiping people at the inn and the confirmation of the dreaded news when he peered at Philip's window and observed the happy family within. It is here that the picture reaches its climax, and it is attained with masterful effect, not by frantic gestures of anguish, but by the opposite treatment. The dumb, motionless attitude of poor Enoch conveyed the crushing power of the blow, until, turning away, he left them to their peaceful life and went away to die among strange people. The parts of Enoch and Annie are handled with splendid feeling, as strong in its reserve as in its expression, while the part of Philip, less acting, was equally well portrayed.

**Her Brother's Photograph** (Edison, June 18).—A capital motion picture story is unfolded on this film. It is simple and straightforward with strong and pointed situations well adapted for pictures. It is, of course, capably acted and directed. Two rivals for a girl's hand meet her dissipated brother, who is on his way out West to "become a man." Stupified by drink the brother attacks the younger man, who pushes him against a chair leg. The rival bids him depart, and leave the matter to him. The brother then regains consciousness, and the rival starts him on his journey. He writes a note to the other, however, that the brother was instantly killed by a fracture of the skull in the fall. This causes the young man to leave the city, but when he learns some months later of the rumored engagement of the rival and the girl he returns to learn the truth. A dramatic scene is finely drawn by all involved.

**Ten Nights in a Barroom** (Selig, June 12).—This release appears in two parts, but it has been so carefully arranged that each part is an understandable picture by itself. In fact, both reels are remarkably painstaking efforts in unfolding this old and standard temperance drama. The performance in its entirety is convincing in bringing out moral and theme, and much credit is due both actors and management. The principal characters did creditable work, especially Simon Slade. Joseph Morgan is the prosperous owner of the grist mill of Cedarville, but falling into debt through his habit of drink the property at auction reverts to Simon Slade, a clerk from whom he had borrowed money. Simon hires Morgan, but is obliged to discharge him because of his incompetency caused by drunkenness. Simon by his sharp business dealings is able to buy the Sickle and Sheaf Tavern. Thus showing that Simon was able to rise to prosperity through abstinence while Morgan lost his hold on life.

**Ten Nights in a Barroom** (Selig, June 18).—Part two, of necessity a little more dramatic and intense than its predecessor, shows how Simon Slade chose the wrong business to continue his position in society, and how Joseph Morgan was able to reinstate himself through abstinence. Morgan sinks lower and lower, and his little daughter is frequently obliged to lead him home from Slade's tavern. On one of



## BIOGRAPH FILMS

Trade Mark.



Trade Mark.

Released June 19, 1911

### BEARDED YOUTH

Youth is sometimes a handicap. At all events, it proved so with this young doctor. In order to win his sweetheart's consent to marry him, he must have a practice. This seems easy, but his extreme youth is against him, so a masquerade make-up suggests to him a scheme, that of making up as a middle-aged man. This he does with the aid of a false beard, and his success is apparently assured, when one of the old spinsters of the place falls in love with him. To get rid of her he is forced to expose the deception. He has by this time proven himself to his many patients.

Approximate Length, 484 feet.

### THE DELAYED PROPOSAL

Love affects differently, but one thing is sure, it has the power to make a fool of any one. Flossie, the gay soubrette, visits the country for a summer's vacation, and is introduced to Zek, the clerk at the country store. Zek is forthwith a victim of Cupid's darts, so dressed in his Sunday go-to-meeting duds, looking like a dying calf in a thunderstorm, he visits the fair charmer. He wants to propose, but doesn't know how, being as bashful hence he purchases a book entitled "How to Propose," and rehearses the love speeches. His rehearsal is misconstrued, and he gets into trouble, and all for nothing, for in the meanwhile Flossie's city boy arrives, and Zek is left at the post in the race for her heart.

Approximate Length, 511 feet.

Released June 22, 1911

## THE PRIMAL CALL

Showing the Compelling Power of Love

A society mother, whose creditors are becoming insistent, and, wishing to keep up her ostentation, sees relief in her daughter marrying a low characterised, pusillanimous millionaire. Hence, she persuades her daughter to accept his proposal, arguing that they must have money. The girl goes to the seashore to rest before the wedding, and there meets the mate of a tramp schooner anchored in the bay. This man appeals to her as being so different from others—a primal type of man. She indulges in that dangerous pastime of flirting with this sincere fellow, and when her fiance visits her, the seaman realises he has been made the dupe, so he seizes the girl and is carrying her off by force. However, he suddenly reasons that she isn't worth it and recoils from her, but she now realises that she truly loves him and begs him to take her away, so grabbing her up in one arm, and a minister who is passing by, in the other, he hustles aboard his boat where the marriage is performed.

Approximate Length, 997 feet.



RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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these occasions, while protecting himself against Morgan, Slade's revolver goes off and Morgan's daughter is fatally shot as she enters the door. Prompted by a temperance reformer, Morgan swears to drink no more. He keeps his promise, and when the reformer returns after a number of years, he finds Slade's tavern greatly run down, because of the debauched condition of its owner, and Morgan is a prosperous and influential citizen. In a drunken rage Slade's son kills his father, and Morgan gives thanks for a reformed life. The climax are finely worked up to, played and sustained.

**Money in the Bank** (Kalem, June 14).—Our interesting young friend, Bertie, again makes his appearance, and in a series of entertaining and amusing adventures wins the favor of his landlady, and marries her daughter all through mere bluff. He finds a bank book with a balance of only twenty-five cents from a fifty thousand dollar deposit. Pressed by his landlady for board, he writes a note to himself from a supposed attorney to the effect that he has inherited a fortune. He leaves it with the bankbook on his chair at the table, and when found and read by the other boarders he at once becomes surprisingly popular. He at last elopes with the landlady's daughter; explanations follow, and the landlady makes the best of it. The story is amusingly and consistently conceived.

**Duke De Ribbon Counter** (Lubin, June 15).—One cannot help admiring the manner in which this old idea is made into a fresh and delightfully clever comedy in the originality of its treatment and the attractiveness with which it makes its points. It is altogether humorous and refreshing. It concerns the three vacations of three different persons and the different results. The tired business man is advised to take a vacation by his physician, and goes to a summer hotel to fish. Here he meets an heiress, who paints his portrait as he fishes by the lake. But that was before the ribbon clerk arrived, and signed himself as a count. He took the business man for a porter, and refused to associate with him. He monopolized the heiress, until she received a telegram, informing her that she had lost her fortune. Then both left the hotel separately. She left behind her portrait for the business man. He placed it in his city office, and when the summer count appeared for a job he hired him as porter—a turning of the tables. Then came the heiress, now looking for a way to earn her living. She became the business man's private secretary, but not for long, it is imagined, though it was a pleasure to have it left to the imagination. The last scene was natural and commendable only in the suggestion which many directors seem afraid to halt at.

**The Tables Turned** (Melles, June 15).—Once started—and it does not take so long to start it—this is one of the most mirth-provoking farces that this reviewer has witnessed for some time, and yet one can imagine how it might have been utterly ruined by less able management. It would be hard to devise a funnier scene than that in the shack where an actress so completely turns the tables on several cowboys. An actress leaves it to chance, where she shall spend her vacation. With her eyes closed, her hatpin hits Texas. On the train she meets another girl bound for the same locality. She has written a letter ahead to her aunt that has caused great consternation among the cowboys. She declares them no longer to be wild and interesting, but very tame. They resolve among themselves to prove things differently to her. While buying some peanuts at a stopover station, she is left by the train, and the actress is mistaken for her. One cowboy lifts her up into his saddle while driving full tilt, and she is taken off to an empty shack as a prisoner. She overhears them talking in the rear, and when they enter lockstep, she surprises them by assuming insanity. She frightens them thoroughly until the real niece arrives. Next day a pink tea is served by the ladies in the parlor to the cowboys.

**The Novice** (Bell, June 15).—An impressive, finely drawn performance is here given, acted in and around a monastery. The young duke, Ferdinando, of a religious turn of mind and governed by his uncle, concludes to spend the rest of his life in a monastery, and suddenly leaves and becomes a novice at the convent. When his uncle learns of this, he has him kidnapped and kept in a cave. In this way he hopes to disgrace him with the fathers. Ferdinando, however, at the end of the third day escapes his guard by cutting his bonds on the sharp rocks, and after a flight along the beach he reaches the monastery in safety by climbing a rocky cliff away from

his pursuer. The monks place him on probation. The uncle then employs a woman, who steals into the convent and claims that Ferdinando has wronged her. She confesses, however, at the altar, and the young man is received by the fathers.

**Van Bibber's Experiment** (Edison, June 16).—Richard Harding Davis's purposeful story in that it presents a problem and its solution is herein rendered in picture in a clear and convincing manner. Van Bibber at the club is shown by a detective the photograph of three notorious thieves. Returning that evening he catches one of these men in the act of leaving a house. He resolves to try an experiment. He takes the fellow to his home, treats him as a gentleman, and tests his honesty with a ring. When his friend and the detective enter he shields the man and sends him on the way to Texas with his wife. A year later he receives a letter from the fellow, inclosing the money loaned and a photograph showing them happy with a child. This last is an agreeable diversion from "Twenty Years Later—Happy in Their New Home."

**The Railroad Raiders** (Kalem, June 16).—An incident during the civil war is the foundation of this remarkable picture. It is both exciting and thrilling and so well conceived that for the time it appears almost an actuality. Two old-fashioned engines, fired by wood, are introduced, and the actual ripping up and relaying of a track trail is shown. Captain Andrews, of the Union army, commissioned a number of trusted men to capture the Confederate engine and thus cut off all communication. This was done by a clever ruse. One assumed to be an old lady fallen on the track. The Unionists thus overcame the engineer and helpers and bolted with the engine. The engineer, however, rode back on the handcar for reinforcements, and soon had a dead engine into commission. The Unionist split the rail, but the Confederates mended it with a back rail, and were soon on them, as they were forced to stop for wood. They let go the freight car, but, out of water, they were forced to give up, and all were killed in the struggle. The film holds the attention up to the last minute.

**Heroes Three** (Edison, June 14).—A somewhat overdone farce that is not without its amusement from the very ridiculousness of the idea is given on this film. Three society youths decide to be mere ornaments to society no longer, and accordingly form a fire department and at once arouse the ladies' esteem. However, at the first fire their inability to perform a quick toilet and their forgetfulness in not remembering to bring the station house key caused the dwelling to burn to the ground. However, they satisfied themselves by sprinkling their rivals with the fire hose. The burning building was a realistic effect, but the last scenes seemed foreign to it—the presence of a fire was not enough apparent.

**Mistakes Will Happen** (Edison, June 14).—The lady who lived alone read in the paper that one should always inform the police department when going on a journey, that they might watch the house for burglars. She did so, but missed her train in so doing. Accordingly when the policeman on the beat saw that night the shadow of what appeared a burglar on the curtain he entered to investigate. She thought he was a burglar and hid in the wardrobe. He looked there for a burglar and the lady who lived alone tried to imprint a kiss of gratitude upon his brow, but he manfully refused. The lady seemed to overplay. No doubt it would have been better had the wardrobe not occupied so much space in the latter scenes.

**Sir John Falstaff** (Eclipse, June 14).—Falstaff makes a decidedly amusing and entertaining picture, and as put forth on this film is a thoroughly convincing and artistic work in acting, setting, and general management. The fat and stupid knight concludes to pay attention to Mrs. Ford and Mrs. Page, two estimable and wealthy ladies. He writes them both love letters of the same wording. They both find this out and conclude to punish him. Mrs. Ford has him invited to her house and at the appearance of Mr. Ford hides Falstaff in a hamper, which later she has servants dump in the river. She further punishes him at another visit by dressing him as a woman when her husband, now wise to his presence, with the help of two servants, administers a beating and is compelled to acknowledge his wife's guiltiness.

**The World's Most Daring Drivers** (Eesanay, June 18).—After witnessing this film one cannot help having a very clear and concise idea of the motor race held on the Indianapolis Motor Speedway May 30, in which forty cars, each designated by a number, took part. The start, in groups of fours, to the gradual lengthening out of the competitors to the wind-up, is com-

pletely covered, during which time certain cars stop for repairs and others become disabled. An exciting feature of the film is when a rider is thrown from his car at the grandstand and the wreckage drawn away. Flaggery Haroun, rider of machine No. 32, won the race with a record of 500 miles in 401 minutes. The main race in itself might have been, perhaps, shortened, as it is inclined to weary the average spectator.

**Faust** (Pathé, June 18).—The producer by adapting from the several different versions of this opera and adding other and original ideas, has succeeded in making a picture of high artistic merit, both impressive and absorbing—realizing first of all that a motion picture, not a drama or opera, was being produced. It is beautifully colored and each scene is a picture in itself. It is perhaps unnecessary to tell the plot of so well known a story. It differs from the operatic versions in that Mephisto sometimes appears as a dog. Faust regains his youth from a witch's brew, given in the craze in the mountains. The character of Ebel is left out and other minor points are added or taken out, as makes the picture stronger. The acting is of the highest order. The accompanying piano score is agreeably reminiscent, but from the action of the picture is only able to touch upon the principal parts of the score.

**A King's Daughter** (Gaumont, June 17).—A finely wrought tragedy is artistically depicted in beautifully blended colors and in gracefully poignant action upon this film. One admires the beauty and ease of the performance, if not in thorough accord with the story, though it is filled with dignity and is strongly dramatic. The vanquished king is taken prisoner with his daughter. The conqueror falls in love with this princess. The father, however, remains cold, and his daughter, now the queen, discovers a plot her father has formed to kill her husband, the king. She begs him to leave the killing to his servant. He does so, and the daughter in two very clever scenes puts her lord to sleep, dons his robe and crown and strides down the corridor. She is stabbed and killed in his stead. Placed in state upon the throne, the king scans the face of each mourner, and thus discovers from the vanquished king's manner and

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that of his slave their guilt. The former seemed to forget his fatherly instincts in

this scene. The scenario and directing show remarkable conception.

**The Society Girl and the Gypsy** (Paths, June 17).—This impresses one as being an odd story, and although it is both probable and consistent in its treatment and conception, it is hard to get away from the fact that it is a story. Had the characters been more pronounced, thus explaining their motives and acts into the action of the drama, no doubt much would have been gained in the way of naturalness. Yet it is a good picture as it stands, but with little depth to the acting. Thrown from her horse in the woods, the gypsy befriends her. She meets him next day and they plight their troths. She leaves home and is denounced by her father. Cruel treatment follows, until she meets a young society man. He befriends her and when her husband is accidentally killed she seeks him. He proves to be a friend of her father's and thus a reconciliation takes place, when the young man announces his engagement to her. The story might have been strengthened had he been a previous lover of hers. The gypsy camp was suggestive.

**Teaching McFadden to Waltz** (Vitagraph, June 17).—A good, clean enjoyable comedy has been cleverly constructed on this film. It relates how McFadden learned to waltz that he might dance with his wife. He takes lessons of a professor, and is told he must practice at home. Discovered in the drawing room by the maid he goes to the cellar, but arouses the cook and her policeman lover. Then, taking the housemaid into his confidence, he makes such a noise in the kitchen while practicing with her that his wife is aroused. The wife is indignant, but it would seem as if it might have led to something more—perhaps the discharging of the maid at least. When McFadden receives an invitation to a masquerade ball, his wife refuses to go because he cannot dance. On the appointed evening, however, he learns from the maid that his wife is really going and sees her costume. He hires a costume, and appearing at the dance before his wife charms her with the fine dancing of her partner. When, however, he forces his attentions

upon her, she resents it until he removes his mask for a laugh.

**The Tribe's Penalty** (Essanay, June 17).—A daughter against her father's wishes rides forth into the wilds, and is captured by Indians. The chief gives her to Gray Dog, who will not listen to her pleadings to return her to her people. However, he is presently bitten by a snake—a real affair and to all appearances a real bite—and then he gives her his eternal gratitude for nursing him. The chief, nevertheless, will not consent to his returning her, and gives her to another Indian. Gray Dog steals her, takes her back and becomes her worshiper, until he sees his love is hopeless by the appearance of the young lover. He then returns to his tribe, is shamed by torture from the women of the tribe and set loose upon the plains tied to a horse's tail. The story is well put together, and as well acted—at least by the Indian.

**Proving His Love** (Vitagraph, June 16).—Played and presented with the usual understanding and regard for values that may always be found in Vitagraph work, this story of unique twist is fresh and original in treatment and commands the attention. The reporter was assigned to interview the popular actress, and like many others became her admirer. He commissioned a florist to send her one beautiful bouquet each day. Rumors of the actress' various lovers began to circulate, and the reporter arrived at the stage door to see her going off with another, waving his rose at him. Excited by the boys at the office he goes to her, but she denies it all by simply placing his rose next her heart. Then she met with an automobile accident, and in a natural scene he visited her in the hospital. By a clever piece of make-up the actress on coming out of the hospital made it appear that she had lost her beauty. It was so rumored in the paper, and one by one her admirers slipped away. The reporter came but proved his love. Then the actress washed off the make-up she had made to resemble a scar, and stood before him in her former loveliness.

## Reviews of Independent Films

**Cesar Birotteau** (Eclair, June 12).—A picture taken from Balsac's novel is given understanding treatment that fully realizes the spirit of the times and the characters portrayed. One difficulty seems to be apparent; there is quite a deal of talking to no purpose. Cesar Birotteau, the owner of a perfumery shop, discharges his clerk, Du Tillet, when discovered taking money. Du Tillet, in league with Roquin, Birotteau's solicitor, persuades Birotteau to sign a deed that causes his ruin and gives the two his wealth. Du Tillet meets Roquin about to flee, and forces him to give him 100,000 francs, which is equivalent to a confession. Roquin then evidently repents and sends this receipt to the fiancée of Birotteau, who goes to Du Tillet and forces him to give up the money. Birotteau is reinstated, but dies, killed by his sudden joy.

**Thou Shall Pay** (Yankee, June 12).—In itself this is a good picture story, but while it contains a number of excellent views and scenes, and is agreeably enacted, it is too loosely constructed as to cause and effect and development of situation to be thoroughly impressive. Harry bestows all his income upon a certain Nanon, who promptly casts him aside for another, when he has spent all and is about to be arrested for embezzlement. Harry, while dissuading his friend from paying attention to Nanon, is arrested, but his words have their effect, for his friend leaves the woman. Some time later when she learns that he is to be married, she sends for him, threatening to tell his fiancée certain stories. Harry, who has escaped from prison, arrives, and in a struggle when she threatens to send him back to prison, she is accidentally shot. Harry leaves, but his friend, stumbling in at the same time as the police is convicted on circumstantial evidence. Harry, having met with a fatal accident, reads of this, and signs a confession, releasing him. The scene in which the two men are in Nanon's house at the same time is apt to be confusing.

**Behind the Stockade** (Imp., June 12).—This is a very superior film of its kind, and is cleverly executed and put together. Its features are the swarming of the savage natives in what is evidently representative of the Philippines, and a fight at a stockade where the cavalry appears. A tobacco plantation is also introduced. Pedro is jealous of Major Williams' attentions to the planter's daughter, and being reprimanded for his cruelty to his help and punished for his insult to the girl, he revenges himself by inciting the natives to war. Major Williams reaches the troops, who arrive in time to scatter the natives. It is, as may be seen, an oft-repeated Indian tale, but the background gives it freshness and interest.

**The Evolution in Woman** (Ambrose, June 14).—She hobbles in a hobble skirt and begs her husband to go shopping with her. He buys her a harem skirt that seems to put new life into her. She sets him at house work and minding the baby. She flirts with a bashful man, and when he summons the police she manages to have him convicted with her husband and children. They are all put into a cell where she leaves them—the point of which is somewhat obscure.

**Turin Exhibition Review** (Ambro-

sio, June 14).—In this film the royal cortège is seen to enter the exhibition grounds—a long and interesting parade down a long and spacious avenue. Then the Diplomatic Staff reception is witnessed, both the arriving guests and the interior, after which their royal majesties are escorted home.

**Little Old New York** (Thanouser, June 18).—This is a very praiseworthy picture in that it gives a very complete idea of New York city in conducting a green country boy through various adventures. The business district, including Wall Street and the Stock Exchange, is shown together with a bird's eye view on all sides of this district. The North River and the bridges are also shown. There is a trip up Fifth Avenue, and a view of Grant's Tomb. The country boy comes to the city, and is bunged out of his mother's savings, but by the quick wit of the confidence man's stenographer his money is returned, and he is sent back home. The titles might have indicated the localities passed through more explicitly. There were evidently two ways of getting to where he lived; he arrived by ferry and went home by train.

**Smith's Marmalade** (Powers, June 18).—Somewhat in the nature of a comic opera, this is a rarely good burlesque and decidedly laughable, and shows what may be done acceptably in pictures. To have given the king's realm a definite character and atmosphere of its own, no doubt would have been better. The settings, a little stagey in certain scenes, were Greek, Roman, Turkish, and even old English, while a variety of races and people were represented in costume. Presumably the chief figure was the king of any old land and any old body. Stricken with pain from overeating at his feast of Smith's marmalade, the king issues a decree that whoever is found partaking of it will be beheaded. Now, the queen is exceedingly fond of the perserve, and conceals a jar in a panel of her chamber wall. She is discovered eating from it and accused before the king. Being a very human king he puts the matter up to his wise men to find a way out of the difficulty. They decide that it shall be left to the old man of the mountain. Assembled before him he places the responsibility on the sacred elephant. He is to be led into the public square on the morrow, and if he sneezes thrice the queen goes free. He sneezes twice, and great is the complexity until the queen suggests snuff mixed with his hay. Then he and the assembled company sneeze thrice—many times thrice. It is well acted and conceived for this sort of thing, and enjoyable as such things are to many picture patrons.

**A Squaw's Retribution** (Bison, June 18).—A pleasing departure from this company's regular line of work in that it enables the actors to disport themselves in surroundings not altogether of the woolly West. The backgrounds are well chosen, and the actors deport themselves agreeably. Miss Darkfeather doing very good work. As the Indian maid, Laughing Water, she is bought from the chief for ten horses by Dick. They live together for a number of years and a child is born. At length Dick receives notice that he is heir to a fortune. After returning to civilization to claim it he forgets his squaw. She, revengeful at having been deserted, leaves her child among her people and seeks him. She finds

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him making advances to another woman and about to row upon a lake with her. Leaving her alone while he returns for her fan, Laughing Water jumps in the boat and overturns it in the centre of the lake. He returning to the boat jumps into the lake, but as the picture closes at this moment the spectator is quite in the dark as to how it all ended. It would seem as if the character of the other woman might have been better introduced. Her appearance in the carriage with the messenger announcing the fortune seemed unexplainable. Then, too, she learned of Dick's marriage, which makes her later actions peculiar, in that she appeared a virtuous woman.

All Alone (Bellance, June 14).—A rather morbid story is fairly well played in this film, aside from the useless explanations of the two leading characters. The mother, however, did some good character work. A girl of the wilds promises never to leave her mother after the death of her father. A young stranger appears, but is violently expelled by the mother. The lovers part at the brook. He goes to bad company and she returns to find her mother dead. The pertinent question to many is, What good is accomplished by such a plot? To be sure, it teaches that the selfishness of parents should not interfere with the future happiness of their children, but it would seem as if there were less sordid ways to teach the same truth.

The Twins (Rex, June 15).—The scenario of this story has been skillfully handled in building up to its dramatic and unusual climax, making it a thoroughly absorbing and enjoyable picture, although its too numerous complications are against it. Twins are taken from an orphanage. One becomes the adopted daughter of a dressmaker. The other the adopted daughter of

wealthy parents as companion to the son. The first grows up to be a hardy womanhood and supports her wornout foster mother. The other, through peevish childhood, matures to a wilful woman, who elopes with the chauffeur lest she be made to marry the son of her adopted parents. She meets with a fatal automobile accident. The other twin is selected to champion the cause of the shirtwaist makers. The directors include her sister's foster father and son. They at once believe her to be their missing ward from whom they have not heard. Thinking her insane, they compel her to go home with them. A nurse is summoned, but at last they consent to go with her to the place she insists upon. Here they find the dressmaker sinking for want of care and they learn the truth. Meanwhile they learn of the death of the other twin, and her sister with the dressmaker takes her place in the home. One feels that the players are too rapid at making their points and overstrenuous at times. The climax and the two scenes following are decidedly well rendered, except for this habit. The backgrounds are appropriately suggestive, and the automobile accident is a realistic and a praiseworthy effect.

A Piece of String (Imp., June 15).—One has the feeling after seeing this film that the matter has been made too much of and the situation greatly overdrawn. It is inconceivable that a son would refuse to let his mother search him or that she would so completely turn against him. His loss of mind seems more dramatic than natural, and the blacksmith's assumption that he is still guilty in the face of absolute proof is incomprehensible. A little more natural treatment would have made a good story. The son was seen to pick up a piece of string that had been wound around the hunter's wallet. His dog had picked it up, and taken it to the woods. Some time later the hunter found it there when out with the dog. Meantime the fellow had gone mad from the suspicion cast upon him by his friends, mother and sweetheart. The girl's love at last restored his reason.

The New Congressman (Yankee, June 16).—Not much can be said of this film, except that the fundamental idea is good, but spoiled in the development. The picture is horribly burlesqued and enacted, as far removed from the manner in which these people would naturally conduct themselves—especially the members of official society at Washington—as can be imagined. The Western congressman on starting for Washington promises to bust every trust in the country. When he fails to do so those who elected him send on a committee to investigate. At a ball called a banquet they are so convinced with Washington life that they return and report their Congressman the best ever.

The Desert's Lure (Blazon, June 16).—A dying prospector tells the fellow who befriended him in his last moments of a secret claim and gives a map directing him to it. On the way there he accidentally shoots himself and sends his horse back with a note. They come and get him, and a young fellow who helped gets his consent to marry his daughter—which was very much of a surprise, as before this last scene the father, so youthful in appearance, was counted as a rival. As may be seen, the story is very ragged and the gold is never found. The backgrounds were interesting, introducing a large herd of horses.

Flames and Fortune (Thanhouser, June 16).—The remarkable feature of this film is that an entire dwelling is demolished by fire taken by the camera from the first of the flame to the fallen ruins. The fire effects are exceptional. The story was not happy in the arrangement of the last half, in that one lost sympathy with the girl for apparently desiring to give herself up to the rich man, as no respectable girl would have done unless much greater issues were involved. The story begins at the time of the Civil War. At the invasion of the troops the old darky hides the family's fortune, confined in a small iron chest, in the old fireplace in the cellar. He is accidentally shot and the chest is never found. Fifty years after this—the change is well brought out in set—the young daughters are all that is left of the family. The house will be taken from them unless the oldest consents to marry the mortgagee. A young lover consents to take her elsewhere, but that evidently does not satisfy her, for she goes to tell the older man that she will marry him. While she is gone the small sister plays with matches. The house catches fire. The older man refuses to rescue the sister, but the young lover does, and is thus the hero of the older sister's heart. A few days after the younger sister finds the chest with the fortune while playing about the ruins. It is not hard to see how the theoric incidents in the story could be avoided.

His Last Crooked Deal (Champion, June 14).—This story in itself is lacking in refinement and is not as graphically told as one might wish, yet one scene stands out by itself as a fine piece of acting, where the sheriff discovers his farmer rival's fraud at cards. In fact, this gentleman's performance throughout would be a fitting model for his colleagues to follow. She married another instead of the sheriff, and surrendered her money to him on demand to be gambled away at the saloon. When it came to the last cent he put up a crooked deal. The sheriff avoided trouble by ordering him out of town. In the hurried arrangement with his wife she discovered the marriage certificate of another woman in his valise. It would seem to need a drama to explain just how he happened to be carrying this around with him. She held him at the point of the revolver and took him to the sheriff, who arrested him and seemed pleased that the woman was thus freed.

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The Physician's Monkey (Itala, June 17).—The physician, who looked like a monkey, owned a monkey that he was experimenting on. While the doctor was away to see a patient the monkey put on the physician's dressing coat and hat and cut up generally. The awed patients and injured humanity thought it was the doctor and walked into the office with the fire hose and soaked him through and through when he had returned and taken his dressing coat from the monkey and put it on. It is strongly recommended for strong-minded children of three and four whose enjoyment of the incongruous depends upon the unexpected in the physical realm, but a wise mother would do well to suggest that the animal's conduct was slightly impudent.

Foolishhead, Somnambulist (Itala, June 17).—Foolishhead has turned his head to poetry, and after an especially strenuous effort on his part, he lies down to slumber, but presently awakes in a somnambulistic trance. He walks to the roof, frightens two workmen over the edge, goes down the chimney into a party and causes a general mix-up. Returning to his chamber, he awakens and proceeds to read his poems from the balcony to the assembled populace. They shower him with vegetables.

A Concert Hall Romance (Powers, June 17).—As the poor singer is on her way to the concert hall, the hero rather miraculously knocks down four men who

insult her. Later, at the hall, he befriends her when her singing causes every one in the hall to get up and leave, a rather impossible occurrence and done unnaturally in the picture. He then arranges for her music lesson with a professor. Then he falls in business. The story begins again five years later, when a man that looks like the hero is befriended and a position procured for him as waiter in a cafe. Here he meets the singer, who at once makes a scene there—a very unlikely procedure and lacking in taste—and then walks off to her hotel, where they embrace. The performance as a whole has little to credit it: the settings are not convincing, neither is the acting, the leading man being little else than automatic mechanism of exaggerated poise and gesture, when he tried to be the gentleman.

The Rights of Age (Itala, June 18).—A passable film, acted with the over-



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